

DOWN BEAT

CHICAGO, AUGUST 15, 1943

Vol. 10 No. 16

'RAY' UPSETS GOODMAN BAND

Publicist Hired To Right James With the Press

Deferment Stories And Wedding Pic Ban Worry Harry

Los Angeles—On advice of Jules Stein, Harry James has retained Henry Rogers, high pressure Hollywood publicist, to handle a special publicity campaign designed to offset possible unfavorable reactions resulting from stories regarding the trumpet player's selective service status.

Object to Studio Move

It is understood that both Stein and James blew their tops when MGM authorities let it be known they had requested a deferment for the band because the studio had gone to considerable expense preparing pictures for him.

James doesn't want to be the object of anything like the snorts of derision and genuine anger that went up when MGM ill-advisedly tried to prove awhile back that America couldn't win the war without its Mickey Rooney movies. (An issue settled when Rooney 4-fizzled).

Beef With Photos

The James draft deferment story was broken at a time when Harry and Betty Grable were trying to patch up a beef with photographers. Lenses from some 30 mags, papers, and services went up to Las Vegas for the wedding. All were excluded from the wedding party except a 20th Century-Fox man, whose output was turned down by most editors.

Incident proves again that making a success of marriage is plenty tough for celebrities.

BLUE NOTES

By ROD REED

FDR's working out a postwar salary plan for doughboys—wants to make sure Johnny doesn't get a zero in his pay envelope.

Hollywood now welcomes gal musicians. In wartime, conductors are glad to get even the weaker sax.

Icky Vicki thinks the greatest press agent stunt of the year was pulled for the musical, *Oklahoma*. "They arranged," she says, "to get a star named after the show."

Timpanist H. L. Crosby has permission to make phono records without orchestral accompaniment. There's a guy who could harmonize with a peanut whistle, lawn mower and squeaky door—and make it sound good!

Mussolini made the trains run on time—but he, himself, ran too late.

Send your old discs to "Records for Servicemen." Give the boys a chance to go from fox holes to fox trots.

Three Men and Moustache



Chicago—One of the most gala openings of the year was that of Carl Ravazza and his orchestra at the Blackhawk restaurant here late last month. Here we have Carl (left) and Del Courtney (right) toying with a moustache. The gent behind same is none other than Jerry Colonna, of course, who has made a veritable trade-mark of the lip lettuce.

Paula Kelly to Modernaires

New York—Paula Kelly, name band vocalist who was last with Bob Allen, has replaced Marion Hutton with the *Modernaires*, Glenn Miller's former vocal group. Marion, who has been rumored set for pictures for a long time, will report for solo work at the MGM lot in Hollywood.

Helen Forrest Nixes Solo Plan

Los Angeles—Helen Forrest has denied reports that she is leaving Harry James to go on her own as a solo attraction.

Singer admits she has received numerous offers but stated that she has been giving them consideration only with the idea that her present boss may be called into the armed services, indicating that she plans to go out as a single if and when that event occurs.

Two Ink Spots Break Bones

New York—The Ink Spots are in hard luck these days. Charlie Fuqua, one of the group who helped make sentimental songs a big juke-box seller, fractured his leg recently when a bowling ball struck him, while Deke Watson, another one of the vendors of nostalgic melodies, had his big toe broken when a car door slammed on it. The group is working currently at the Copacabana.

Chris Cross Held Over at Dempsey's

New York—Chris Cross and his comedy band, working at Dempsey's on Broadway here, have been held over, their new contract taking them through February 25.

Kyser Draws World Record Dance Crowd

Oakland—Dance staged here at the civic auditorium by Kay Kyser to raise money for the Navy Welfare association's hospital fund, drew a paid attendance of \$26,430, the largest gate ever attracted by a band in a one-night stand.

Total attendance was something over 20,000. Admission was \$1.25 per person. Navy authorities said that almost the entire amount taken went directly to the fund.

In establishing the new world's record Kyser broke his own previous record, in which he drew 18,000 paying customers.

Blue Network Sold to Noble

New York—Announcement was made here two weeks ago that the Blue Network had been sold for \$8,000,000 in cash by the Radio Corporation of America to Edward J. Noble, owner of WMCA, a local radio station. Reason for the sale was that government regulations prevent ownership of more than one network by the same operators, and RCA, in addition to running the Blue, also controls NBC.

Helen Ward Has An Appendectomy

New York—Helen Ward, featured vocalist with Hal McIntyre's band, was recuperating from an appendectomy at Mount Sinai hospital here when the *Beat* went to press. The singer was stricken at the conclusion of the McIntyre band's date at the Strand theater and following a brief rest, was set to rejoin the band on August 5 in Bangor, Maine.

Miff Mole, Rushton Quit, Harris Going, Vocalists in Whirl

by Amy Lee

That exuberant, exultant clarinet pierces the night, in boundless play of ideas upon ideas, winging high and mighty and handsome above the pulse of trumpets, trombones, saxes, piano, drums, guitar, and bass—that confident, insouciant clarinet of Benny Goodman.

The charm of it, and the drive and power of the band beneath it, are such that the listener basks in it, and sighs and says, "Wonderful!"

Without knowing.

Without knowing the price his men are paying their clarinet-mad piper to give him the music he needs to be King of Swing.

None Like Goodman

Yes, the band is terrific, always was. None like it, none like Goodman. His men all say that. It was so from the beginning, when BG swung the notes of 1935 clean off the cob and set them in (Modulate to Page 2)



Censors Raise Eye-Brows On 'LoveLifeLine'

Los Angeles—NB Censors have blue-penciled the words "How's your love-life" from the lyrics of *Thank Your Lucky Stars*, the new title song written for the screen version of the Eddie Cantor stage show.

Deletion of the "offending" wordage was demanded by the network worriers when Dinah Shore introduced the song on a Paul Whiteman broadcast July 25. Dinah substituted "how's your romance." Lyrics for the new *Thank Your Lucky Stars* (the stage show had a different song by the same title) are by Frank Loesser, now with the air force radio unit at Santa Ana, Calif.

Swoonatra On the Cover

Our cover this issue is dedicated to the Sighing Society of *Sinatra Swooners*, and we hope it makes them veddy, veddy happy. Even readers without a *Sinatra* button will be interested in this candid study of the current *Miracle Man of Melody* as he rehearses pour le sport at the CBS studios for his *Hit Parade* broadcast. Frank will be singing at you from the screen soon, in an RKO picture, *Higher and Higher*. He is married and has a daughter, 3, expects the stork again soon. *Jules Appelbaum Photo*.

Hitting the Road With Mickie Roy, Eddie Miller's Band Canary



Mickie arrives in San Diego with Nappy LaMarc, guitarist. The Miller band alternates between one-nighters and its regular Monday stint at the Hollywood Palladium.



Checking into the hotel, Mickie starts unpacking her "things". She's a Kansas City gal who started singing on the radio in Texas.



Always a pressing job to be done. Gotta look neat, ya know. Vocalists invariably carry an electric iron along.



"My hair's just a mess!" Well, it really isn't, but Mickie gives it those final touches before starting the evening's work. She joined the Miller band when Eddie organized last winter. Helen Forrest is her idol.



Here we are at the mike in the Pan-Pacific ballroom, chirping for 6,500 dancers, mostly sailors and marines.

Goodman 'Ray' Upsets Band

Miff Mole, Rushton Quit, Harris Going, Vocalists in Whirl

(Jumped from Page One) a right groove.

But he didn't do it alone.

He did it with the spirit and talent of his fellow-musicians—Gene Krupa, Frank Froom, Jess Stacy, Joe Harris, Hymie Shertzer, Bunny Berigan, Ralph Muzzillo, Arthur Rollini, Allan Reuss, Harry James, Ziggy Elman, Red Ballard, Vernon Brown, his own brothers—to mention a few...

And Teddy Wilson, Lionel Hampton, Dave Tough, Bud Freeman... And Fletcher Henderson... And Cootie Williams, Charlie Christian, Lou McGarity, Mel Powell—to mention a few more.

A lot of good men have come, and gone, in the Goodman kingdom, since its early days.

And now in 1943 that kingdom is still intact. Benny's still the greatest, he's still keeping the music right.

But he's not doing it alone.

Veterans Return

He's doing it with the spirit and increased ability and faith of many who were in at the start—Jess Stacy, Joe Harris, Allan Reuss, Hymie Shertzer, Ralph Muzzillo—and others like Miff Mole, Herbie Haymer, Lee Castle, Joe Rushton.

Those early Goodman band

New Singer



New York—Maybe the fact that Katherine Ann Cornell attended the same high school from which Frank Sinatra was graduated is a good omen. Anyhow, she replaced Georgia Gibbs at Cafe Society Downtown and her press agent says her singing is "somewhere between Ella Fitzgerald and Billie Holiday". Myron Ehrenberg Photo.

members paid Benny's musicianship the supreme compliment by returning to the band. They came back because they felt Benny was the greatest and they believed they'd have a chance to play right stuff the right way. They came back even knowing the price required for the privilege of serving the King of Swing. They came back, hoping...

And they're leaving, one by one. Not that they want to. To many, playing with Goodman is tops, and beyond that, where are the kicks? But knocking your brains out night after night, for someone so infatuated with the sound of his own clarinet that he thinks that's all there is, makes no sense.

Turns on the 'Ray'

The King of Swing, it seems, can do no wrong. He can hire the men he needs and then hack them to pieces with cold indifference, or picayune criticism, keeping in constant use the supreme weapon, the stony-eyed "ray" with which to unnerve the sensitive victim of a momentary whim. Usually the victim sticks it out as long as possible, trying, fighting the tension and confusion engulfing him, until he can't even play anymore. Then he quits.

Miff Mole has handed in his notice. Miff was showing all the rest how to play jazz trombone and make it beautiful before anybody heard of Benny Goodman. Taking Miff's choruses away from him and turning them into clarinet choruses, didn't look right to Miff. That isn't the reason for having Miff in a band.

Joe Harris has handed in his notice. Trying to play solos while the King argued with another band member didn't help Joe's morale. Joe used to do a pretty nice job of singing with the old Goodman band. Benny has taken over many vocals that would normally be Harris'.

Joe Rushton has handed in his notice. He got rather tired of hearing about being tired of bass sax in the band.

Why Does He Hire 'Em?

The question is, if Benny wants fine men in his band, like Miff Mole, why doesn't he prove it in showing some sort of appreciation to and for these men? If he doesn't want them for what they are why hire them in the first place?

We said before that the Goodman kingdom is still intact. How long it can stay intact is debatable. Does Benny Goodman think that because he has made money and reputation that now he can push around the men who helped him make it and are helping him maintain it?

Perhaps the friendship and good will of his men mean nothing to the King of Swing. Perhaps he feels his extraordinary talent is enough to keep him king forever, and enough to excuse him from the usual obligations of being human to the men making the music for him.

We hope not.

Rose Marie Weds, Lombardos Hire Another Thrush

New York—Rose Marie Lombardo, after a year and a half of singing for her famous brothers, left the band here two weeks ago, replacing Joe "Flip" Phillips and his crew. The booking is not too surprising because famous tenor-man Webster has been rumored to leave the Duke for several months now.

The youthful and pretty thrush eloped with Lieut. Henry Becker of the army amphibian command to New Orleans, where she will make her home for the present.

Back in New York the Lombardos, vacationing until September from their stand at the Hotel Roosevelt, didn't wait long



Kay Penton

before engaging a new vocalist. Her name is Kay Penton, (she's from New Orleans) and she worked here previously at the Ruban Bleu, a swank nitery. Listen to her on Monday evenings on the Lombardo CBS show 10:30 (EWT).

Hal McIntyre In Duke's Spot

New York—Hal McIntyre and his band have been signed to replace Duke Ellington at the Hurricane, Broadway night spot, on September 16. Deal is set for six weeks, with Ted Lewis and his troupe following McIntyre.

Bea Wain Gets Second Show

New York—Bea Wain, vocalist who replaced Joan Edwards on the Lucky Strike "Hit Parade" two weeks ago, was set to take over the girl vocal department on another cigarette sponsored show at press time.

Bea, who is being handled by Frank Cooper, formerly with the General Amusement corporation and now on his own as a booker, was due to begin singing on the NBC "All-Time Hit Parade," effective August 6.

Ben Webster Forms Unit

New York—The Three Deuces, 52nd Street nitery, told the *Beat* at press time that Ben Webster, with a trio, had been signed to open at that spot on August 10, replacing Joe "Flip" Phillips and his crew. The booking is not too surprising because famous tenor-man Webster has been rumored to leave the Duke for several months now.

Also ready to join the show at the Three Deuces on August 17 is Art Tatum, most famous of the jazz pianists, who has been working out on the west coast at the Streets of Paris Club.

Music Merchants Hold Convention

New York—The National Association of Music Merchants held their convention at the Hotel New Yorker here last week, discussing trade questions, new war problems and similar music world topics of the day.

Harlem Rioting Hits Music Biz

New York—The outburst of Harlem rioting, which broke out two weeks ago here, had repercussions in the music business. Bandleader Jerry Wald, for one, drew less than 100 at a dance date at Colonial park in Harlem.

It was expected that should the trouble continue Harlem theaters and dancehalls booking name talent would be forced to suspend business operations temporarily, although when *Down Beat* went to press, the disorder, described by officials as not a race riot, but the work of hoodlums, was under control.

Another Gal Takes Baton

New York—Another gal-fronted male band started life here two weeks ago when "Corky" Baker jumped into the band business with a 14 piece outfit for which she looks pretty out front sings and plays maracas. Band is managed by Harold Wollin, who also handles Judy Kayne's orchestra.

Ronnie Baxter At Roseland

New York—The relief band spot at Roseland ballroom here, formerly occupied by Ovie Allston and his band, has been taken over by Ronnie Baxter's crew.

Cugat Recovers, Goes to Work

Quick Operation Saves Life of Rhumba Leader

Hollywood—Xavier Cugat reported to Columbia studio for his next club owner's role in the picture *Tropicana*, still a bit shaky but almost completely recovered from ordeal he went through with a kidney obstruction. It is now revealed that the rhumba king was at one time very close to death and was probably saved only by emergency treatment administered by Dr. Elmer Belt, nationally known kidney specialist.

Story is told that when he was on the operating table Cugat jived the eminent specialist with a remark to the effect that "You would get me out of here in a hurry if I were a symphony man" (Belt is reputed to be a great lover of symphony concerts). To which the medico replied:

"I've got to get you out in a hurry if I'm to get to Hollywood Bowl tonight," (it was late afternoon). "And my sons would never forgive me if I let you die."

Down Beat covers the music news from coast to coast.

Girl Whom—!



Austin, Texas—Before the war the college boys were constantly selecting "the girl with whom we'd like to be wrecked on a desert island," or something. Now those same boys in service are picking "girls whom—", and the lads at the Bergstrom army air field here have chosen Marguerite Chapman of Columbia pictures as "the girl with whom we'd like to keep an appointment in Berlin". Oh, well!

Public To Sing To Sinatra

Hollywood Group Sings As Guest

Los Angeles completed special swing session at the Pan-Pacific ballroom, chirping for 6,500 sailors and marines.

In announcement, Sinatra said with the Hollywood group which sang as guest at the Los Angeles Orchestra, "Hollywood by the people—and since like Sinatra it's no greater principles like once catering to ladies who tranced by and Brahms' 'And' is really Reservation fast we can.

Sinatra sang songs by K. K. answer "re" currently I.

Sinatra Lewis

New York clicked simultaneously. Symmetrically, recently, reported a second call when he was a guest at the monic at L.

While the in Cleveland, much more a lot of people Sinatra, in and critics ably good job filled the bargains.

At Lewis of the cut demonstrated everything not only a which has filled before best of all went for the getting some of Stadiumization which with a def

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Los Angeles Down Beat as Stan Kent Reid, with Roy, with Anita O'Day, Charlie M.

Public Swarms To Swoon With Sinatra in Bowl

Hollywood Symphony Group Sets Frank As Guest Artist

Los Angeles—As this was written plans were feverishly being completed for the installation of special swooning stations at strategic points within the not-so-sacrosanct confines of Hollywood Bowl, for on the night of Aug. 14 the Old Swooneroo himself was scheduled to step into the giant amphitheatre and sob some soulful selections as a little added attraction to the regular "Symphonies Under the Stars" program.

In announcing engagement of Sinatra for a "guest appearance" with the Hollywood Bowl orchestra spokesman for the Southern California Symphony Association, which sponsors the Bowl concerts as well as the winter series by the Los Angeles Philharmonic Orchestra, said:

"Hollywood Bowl is supported by the people—all of the people—and since the people honestly like Sinatra's music we feel that it's no great sacrifice of artistic principles to give them what they like once in a while, instead of catering solely to a bunch of old ladies who *pretend* to be entranced by only Bach, Beethoven and Brahms."

"And," he added, "This fellow is really hot at the box-office. Reservations are pouring in so fast we can't handle them!"

Sinatra planned to do several songs by Kern and Porter and to answer "requests" for at least one currently popular ballad.

Sinatra Packs the Lewisohn Stadium

New York—Frank Sinatra, who clicked singing with the Cleveland Symphony Orchestra recently, repeated his success with a second concert two weeks ago when he appeared as guest soloist with the New York Philharmonic at Lewisohn Stadium here.

While the original guest shot in Cleveland sounded like not much more than a good stunt to a lot of people in the music trade, Sinatra, in the opinion of public and critics alike, did a remarkably good job. Needless to say, he filled the hall to over-flowing in the bargain.

At Lewisohn Stadium, the king of the current crooning crop demonstrated again that he has everything that it takes to fill, not only a hall, but a large park which has probably never been filled before in its history. And best of all, the revenue taken in went for the worthiest of causes: getting some gold into the coffers of Stadium Concerts, the organization which sponsors the regular summer symphony program and which has been operating with a deficit this season.

Pretty Patter at Palladium



Los Angeles—Four chicks who chirp with dance bands pose for a *Down Beat* photog at the Palladium, where they assembled one night as Stan Kenton's engagement drew to a close. Left to right are Dottie Reid, with Jack Teagarden; Dolly Mitchell, Kenton's canary; Mickie Roy, with Eddie Miller, and Wendy Lewis, Jan Garber chanteuse. Anita O'Day also was present but insisted on taking the picture with Charlie Mihm. Anyway, it's a hunk of stuff any way you look at it.

Modern Vending Presses Record

New York—Modern Vending will issue a disc under the Modern label in September, pressed by Bell Manufacturing Company. Two sides will be *Hitler's Funeral March* and *Violins Were Playing*. As yet there has been no complaint from Petrillo and the AFM office here has no comment to make. Nobody at Modern Vending is a member of the AFM, so case can't be handled in the same manner as Oberstein's.

W L B Group Confers With Transcribers

New York—Although strong rumors at press time had the War Labor Board committee, appointed to pass judgment on whether or not the recording ban exercised by AFM musicians was a "strike", meeting with transcription execs here, no statements were issued by any of the parties concerned about the progress of the conference.

If the committee does rule that the ban is a labor dispute, it is felt in informed circles here that their next step would be to have the War Labor Board order the musicians back to work, which is to say to resume making recordings.

However, there is still doubt about the legality of such a move and many insiders feel that no governmental agency has the power to force men to work when they don't want to, which is one way of describing the musicians' attitude towards the manufacture of records.

Dave Barbour Heading New 5-Piece Unit

Los Angeles—Dave Barbour, former Benny Goodman guitar man, who married Benny's star canary, Peggy Lee, and left the BG band here last spring, is stepping out with a fast little combo of his own.

Barbour was signed to open

August 5 at Graceland's, deluxe

nitery on Ventura Blvd. north of

Hollywood formerly known as

Grace Hayes Lodge, with a five-

piece outfit that will contain

Dave Matthews, ace saxman and

former arranger with Woody

Herman; Tommy Todd, piano;

Gene Englund, bass; and Hud

Davies, drums. Featured vocalist

is Dottie Reid, who left Jack

Teagarden here following his

engagement at the Orpheum

theater.

Mrs. Barbour will do no more professional singing until after the arrival of her expected baby.

She said she expected to join her

husband's band as soon after

that as her health would permit.

Wanta Stay After School?



New York—This lovely vision used to be a school-marm. Now she sings with the Vincent Lopez band at the Hotel Taft. We'll bet Gerry Larson's former pupils wish she were still teaching language in their high school.

Scott Proves Band Can Stay Right on the Beam

By FRANK STACY

New York—The Raymond Scott band at CBS is finally in there and pitching a ball. On two successive broadcasts which I heard, the Scott band for pure verve and jump, out-played most of the top name outfits of the day. Not only did the section work sound sharp enough to cut the Dorsey's and the James' and the Goodmans', but every solo taken had the kind of zest to it that you expect to find only in class jam sessions, and the arrangements were hard, clean and clear, yet interestingly intricate.

There will be many who'll disagree with me. They'll talk about Scott's mechanical music sense and his misconceived ideas about jazz and perhaps go so far as to suggest that he ought to get lost musically; that he's nowhere. But they'll be wrong.

Know What He Wants

Whatever you may think about Scott's theories or some of his faintly meretricious and too-rigid *Twilight in Turkey* compositions, the leader-composer is one of the few guys around who knows exactly what he wants to do with a band and is plunging ahead to do it, despite critical side-swipes from writers and critics alike. He makes mistakes perhaps, probably antagonizes some of his side-men with extreme demands for precision, but, all in all, he deserves plenty of credit for honestly believing in his music and for working harder than anyone else I know to make something great out of it.

It was just about a year ago that Scott got started at CBS with his band and the change that has taken place since then is amazing. His idea was to assemble an orchestra that could play swing arrangements in a superb style at all times with never a let-down. Most bands

Great Scott!

New York—"You know that big drug store on the corner of 44th and 7th?" Raymond Scott asked a bunch at lunch the other day.

They nodded, knowing it as a place famous for cooking deals, closing deals, hatching plots and counter-plots, by the famous and infamous.

"You know what?" said Scott, cryptically.

They leaned forward, expectant.

"I found the best 'coke' yet there!"

Theater Heads Seek Ruling on Band Expense

Fear Leaders Will List Dubious Items Against Federal Tax

New York—At press time representatives of theater managers were on their way to Washington for a conference with government officials in an attempt to obtain a clear statement on how the 20 per cent withholding tax should be applied to name bands working stage dates.

The AFM office here has already received notification from Washington that deduction of band expenses is permissible before the 20 per cent tax is withdrawn from the band take, but the theater men, because of a confusion about exactly what constitutes band "expenses", say that they will continue to take a full 20 per cent from the band gross until Washington tells them directly that it's all right to do otherwise.

Trouble arose when one band leader included several items on his expense sheet that might be considered dubious expenses and the theater men, afraid that Uncle Sam will come to them some day and ask them how and why they allowed deductions to be made for "new music racks" or for "entertaining business friends," want the government to make explicit ruling on what are to be considered legitimate expenses before they make such deductions.

Calloway Gets Film Contract

New York—Cab Calloway has signed with 20th Century Fox to make two pictures a year for the next five years. First picture starts shooting the first of the year. Cab, who has doubled business at the Park Central, will wind up a total of six weeks there the end of this month to play theaters from coast to coast.

Mitch Ayers Band In Andrews Film

Hollywood—Mitch Ayers band was expected to arrive here August 10 to report to Universal for stint in an untitled picture featuring the Andrews Sisters which is due to go before the cameras last of this month.

The Ayers band accompanied the Andrews Sisters on tour.

produced music that was better by far than what you hear in months of listening to other bands. I don't think that he'll be able to do it week in and week out, but, between you and me, I hope that he proves me wrong.

Ziggy Elman Comes Back



Los Angeles—Pfc. Ziggy Elman, now of the Sixth Ferrying Group of the air transport command, came back last month to play trumpet with his old boss, Tommy Dorsey, on a Raleigh broadcast from here. Here's Ziggy in uniform; Betty Brewer, TD's new chirp, and the maestro himself.

'We Followed the Dixielanders!'

Caesar's Big Brother, Jim, Taught Him One Thing, 'Always Lead With Left!'

The school bully, a lad large for his age, was picking on young Caesar Petrillo, son of an immigrant family and a comparatively mild-mannered youngster, short in stature and with a leaning toward the intellectual rather than the physical. The encounter was in the yard of a Chicago public school in a tough, slum district nearly forty years ago.

"You don't have to take that," Caesar was told by his older brother, Jim. "I won't fight him for you, because I'm bigger than he is. But you can lick him yourself if you do as I tell you. Keep that left up and out!"

So Caesar stood his ground. Brother Jim, 7 years older, stood back out of the bully's sight and assumed a fighting stance for Caesar to copy, left arm well up and out. The bully swung wildly a couple of times, but he couldn't get inside that guard.

Then he backed up, made a furious rush, caught that immobile left, right on the button—and knocked himself out!

"I was still scared, after it was all over," says Caesar.

That's how it always has been with Jim Petrillo, now national president of the American Federation of Musicians, and his only kid brother, Caesar, now music director of station WBBM in Chicago and conductor of the WBBM-CBS staff orchestra. Jim never would fight Caesar's battles for him. He'd tell him how to win them himself.

James is the eldest in the family of Joseph Petrillo, two sons and three daughters. Caesar, born on August 1, 1898, was the fourth of the five children. It was James Petrillo until his confirmation, when it became James C. Petrillo, "C" for Caesar. And the younger brother was confirmed as Caesar James Petrillo, but he never has used the middle initial.

Joins Hull House Band

It was Jim, on his way toward mastery of the cornet, encouraged him to join the band at Jane Addams' Hull House at the age of 12, playing trombone. A young clarinet player named Benny Goodman was in that band. By the time he was 17, Caesar was a fine trombonist, later was to play with Paul Whiteman, Vincent Lopez, Paul Ash and others.

Brother Jim got into union politics very early, became presi-

dent of the AMU in Chicago, fined his kid brother five dollars for reporting for a parade without regulation pants.

"That's all I got for the job," mourns Caesar.

'Followed Dixieland'

He and his tram joined up with a small group which included Walter Zurovski, trumpet; Saxie Holsworth, sax; Frank Schneider, piano, and Phil Dooley, drums.

"We followed the Dixieland," says Caesar. "Every time they'd leave one of the clubs in Chicago, we'd be the next band in. We even followed them to New York. They were at Reisenweber's there, so Izzy Allman booked us into the Moulin Rouge.

"I went over to see Nick LaRocca there, and the boys were very unhappy. They were playing what we called 'meat balls', and the public couldn't get with it. If they made a recording, each mess of 'meat balls' acquired a title, *Livery Stable Blues* or *Tiger Rag* or something.

"Nick told me they were going to give up and come back to Chicago, although they were getting \$250 for five men, just double the usual Chicago scale. Nick said they were going to ask for \$600, just to scare the boss and get themselves canned.

"I saw Nick later and asked what happened.

"We got the \$600," he said.

Fights In World War

The Dixielanders started to fool with pop stuff at that point. They worked out an arrangement on *Naughty, Naughty, Naughty*, it clicked and the public started to catch on."

Caesar went overseas with the Rainbow Division, spent two years and returned a sergeant. He was in France when Jim was defeated in a race for the AMU presidency. Jim wrote the news to Caesar and asked his advice.

"I told him to join the AFM," says Caesar.

Caesar was back in Chicago, working with Art Kassel at the Crystal ballroom when Jim became president of the Chicago local. Muggsy Spanier was playing trumpet with that band. Ben Pollack was on drums; Bill Aherne, piano, and Steve Brown, bass.

Works B & K Theaters

Then followed ten years, off and on, with the house bands of the Balaban & Katz theaters, as sideman or assistant conductor. While it is unlikely that the name of Petrillo was any handicap to him during this period, there is no evidence that his aggressive big brother gave him any more assistance than in that fight with the school bully years before.

Caesar joined the WBBM staff in 1937, was made conductor of the studio orchestra in July, 1940. He directs all Wrigley commercial programs, was even taken

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Caesar Petrillo



Two openings on a single night had the Chicago cafe set agog early this month. Carl Ravazza and his band, featuring beautiful Bonnie Boyd, replaced Chuck Foster at the Blackhawk restaurant, and the Colony Club re-opened on Rush Street, with Bee Kalmus as the star of the review and two bands, Henry Manning's crew and Don Chiesca's rhumba outfit.

Meade Lux Lewis was nabbed by Adolph Treusch to replace Una Mae Carlisle, who didn't last very long on Bob Crum's piano bench at Elmer's Lounge. Meade Lux, of course, is killing the State street eats. . . . Meantime, Robert Crum bought his own grand piano for \$2,500 and opened with much eclat in the Panther Room at the Sherman. Since he's booked for sixteen weeks, and the hotel is paying him rental for the instrument, he hopes to have it pretty well paid for before he has to move it.

Red Norvo hasn't showed up until yet at the Garrick Stage Bar on Randolph Street, although he was advertised. His health was the reason advanced from New York for his failure to appear. . . . Red Allen and J. C. Higginbotham carry on at the Garrick, with Alvin "Mouse" Burroughs, ex-Hines drummer, taking Paul Barbarin's seat at the skins.

Henry Sengfelder, the Panther Room headwaiter who has been missed by the regulars ever since he enlisted in the navy, is now a chief petty officer with the Seabees in Virginia, in charge of the commissary. . . . Carl Marx, the perennial College Inn clown, is happy because he heard from his son in service after 18 months of silence.

Bob Chester, still beaming about that new daughter, came into the Chicago theater on August 6 for two weeks, will be followed on August 20 by Teddy Powell's band, with luscious Peggy Mann. . . . Chuck Foster and dainty Dottie Dotson return for a re-union with Chicago fans from the Oriental stage on August 27. . . . Lou Bresce got back from his fishing trip and resumed his stance at the Chez Paree, and Joe Sherman, owner of the Garrick, went fishing in—of all places—Alaska!

No Evidence Of Bribery In Krupa's Case

Los Angeles—San Francisco grand jury investigation of asserted statements by Gene Krupa's valet, John Pateakos, that he was given a \$650 bribe to "get out of town" during Krupa's trial, was dropped due to lack of evidence.

Among those called to give information were Barney McDevitt, well known Hollywood press agent; and Jack Lavin, formerly personal manager to Paul White-man.

McDevitt stated that he had assisted Jake Ehrlich, Krupa's attorney, to locate Pateakos, but had no other knowledge or contact with the case.

Lavin stated that he had become acquainted with the kid at the Palladium and had driven him to the station as a favor, but knew nothing else about the matter.

Ehrlich told the grand jury that the only money Pateakos received was what was due him in back pay and for losses incurred while in Krupa's employ.

Coast Musicians Collect Back Pay

Los Angeles—Local 47 officials have succeeded after several months in securing a War Labor Board okay on a scale boost at the Beverly Hills Tropics for Hal Korn (known professionally as Hal Sandack) and the members of his four-piece combo. Increase goes back to March 27. It raises the weekly stipend of the leader from \$63 to \$75; sidemen's checks are upped from \$42 to \$50 weekly. Total back pay that bounced out of the tropic's till on the deal was over \$500.

Sandack, who plays violin, has been on the job for two and a half years. Other members of his outfit are Ben Rubinyi, piano; Oscar Weinstein, bass; Leonard Grimm, accordion.

WLB decision in this case is expected to be followed by other similar actions.

Burton Builds Band

New York—Billy Burton has signed Red Solomon, Raymond Scott trumpeter, who is building a probable fourteen-piece swing band under the name of Redd Royce. No booking or further details are available yet, but deal is definite according to Burton.

Leaders Dig 'Stormy Weather'



Chicago—Local band leaders were invited guests at a private screening of *Stormy Weather*, starring Cab Calloway, Lena Horne and Bill Robinson, which opens simultaneously at the Apollo and Regal theaters here on August 20. Left to right: Ben Gilbert of Mills Music; Lou Bresce, the Beat's new orchestration reviewer; Milt Samuels of Mills, Griff Williams, Jan Savitt and Charlie Wright.

Wood At the Many

Chicago ended at the August 13. of changes few months stand-bys are around where nobo- bers knew and for ho-

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Chicago, August 15, 1943

CHICAGO NEWS

DOWN BEAT

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Woody Herman At the Sherman, Many Changes

Chicago—Woody Herman opened at the Sherman here on August 13. There've been a lot of changes in the band these last few months and many of the old stand-bys are gone. The shifting around had reached a point where nobody except Herd members knew who was playing what and for how long.

For those Herman fans who'd like a listing of the band's personnel, here is the way it stood when the *Beat* went to press, although it's possible that since then something new has been added or taken away:

Saxes: Pete Mondello, Vito Musso, Skippy DeSair, John Bothwell and Larry Patton.

Trumpets: Billie Rogers, Benny Stabler, "Red" Hymie Rosenblum, and Bobby Guyer.

Trombones: Neil Reid (last of the original crew and lined up for army duty), James Burch, and Tom Pederson.

Drums: Cliff Leeman; piano: Dick Kane; bass: Gene Sargent, and guitar: Hy White.

Woody and Billie Rogers are, of course, still featured on vocals and their respective instruments, clarinet and trumpet, and the Four Woodmen, a vocal group, have been added to the band. The line-up of Woody's band-within-a-band, the Woodchoppers, now reads: Woody on clarinet, Sargent on bass, Kane on piano, Leeman on drums and Stabler and Rogers on trumpet.

BANDS DUG BY THE Beat

SONNY DUNHAM
(Reviewed at Hotel Sherman,
Chicago)

For the first time since he took his double embouchure from the ranks of Casa Loma and decided to build his own brass section around it, Sonny Dunham is hitting his stride. Somewhere between there and here, or hither and yon, Sonny lost his Lunceford kick and is developing a new one. This one is a strictly Dunham kick, and believe me it's a good one.

Sonny has two new arrangers, one for the rhythm tunes and the other for the melody stuff. Both are grade A. The arrangements are smooth, well-balanced and crammed with interest. Sonny has a brass section that is tight like that, with four

Marimba Man



Chicago—Jose Bethancourt, featured on NBC here as soloist and with his own rhumba group, is a member of the Hurtados family of Guatemala, which created and developed the present style of marimba. Jose built the instrument which he uses, with 60-year-old wood which he bought from an antique dealer for less than a song, because the dealer didn't know its value.



Sonny Dunham

trumpets or four trombones, according to which horn he picks up himself.

Sonny has a mess of reeds which flow nicely and leave nothing to be desired. And if

there is any trace of Lunceford influence in the band today, it is in the preservation of that famous "bounce" by Sonny's rhythm section, recently strengthened by the bass player from the Krupa band. Sonny has himself a band, mister, on that you can rely!

If there was any flavor of levity above in that crack about the double embouchure, just forget it. Dunham has a mastery and a style on each of the two horns that you can't forget, once you have heard it. He doesn't just double, he plays the heck out of either one in a distinctive fashion.

It looks from here as if, while he will continue to augment both sides of his brass section, Sonny eventually will put the emphasis on the four drums, which makes sense. A typical arrangement, a medley of *Pennies From Heaven*, *The Very Thought of You*, *East of the Sun, Once in a While* and *Moonglow*, with vocals by Don

D'Arcy on the second and fourth choruses, proves this by delighting all ears.

Speaking of vocals, it is likely that the attention which the Dunham crew is certain to attract from here on out will bring a belated recognition to young D'Arcy, originally a protege of Joe Venuti. Sartorially and tonally, Don is on a new kick, too. He always has sung a great song—still does.

Dee-lightful, dee-licious Dorothy Claire is by way of originating and pioneering a new style for female vocalists. Besides singing on key and phrasing well, most chirps just try to fill out a revealing gown in the right places and feel that they have done their duty by their band and the public.

Dotty not only sells a song capably and tosses a bewildering assortment of fine curves, she keeps her maestro, the boys in the band and her audience on their mental toes with mischie-

Carl Schreiber Opens Office

Chicago—Carl Schreiber, Chicago band leader and artist representative, formerly with General Amusement Corporation and Weems, Inc., has formed a new company, Personalized Orchestra and Entertainment Service, located at 540 North Michigan Avenue. Hubert Anderson has been made office assistant and Roberta Hess, office manager.

vous comedy. She wants to be a light comedienne, doesn't believe she has the talent for it, which acts as a restraint, improves her timing and keeps her from getting silly. Her comedy, never frantic nor grotesque in the Betty Hutton manner, is in good taste and is entertaining showmanship.

—Hess

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'Rhapsody' Cut To 8 Minutes For the Screen

Levant Records the Piano Solos in Film On Gershwin's Life

Hollywood—A streamlined version of *Rhapsody in Blue* running eight minutes was sound-tracked for Warner Brothers' film biog of George Gershwin, which went into production at the Burbank studios latter part of July.

The piano solos were recorded by Oscar Levant. In the picture they will appear to be played by Robert Alda, who will enact the role of Gershwin in the picture. Levant will also appear in the picture—as Oscar Levant.

The eight-minute recording of the *Rhapsody* will be used for the scene depicting Paul Whiteman's famous "jazz concert" of 1924 in which he introduced the Gershwin work.

Whiteman conducted the ork of around 50 men which recorded the sequence for the picture. The familiar clarinet cadenza that opens the *Rhapsody* was played by Al Gallodoro, who was with Whiteman when he did his phonograph recordings of the

Rex Stewart Set for Spot With Big Band

Los Angeles—Rex Stewart, former Ellington star who has been fronting a small combo at the Hollywood Club here, has organized a 12-piece unit with which he was slated to open at the Hollywood Cotton Club (formerly the Hollywood Casino) early this month.

Rex is using four saxes, three trumpets (including himself), one trombone, four rhythm. Personnel was still subject to change at writing. However, among those who were practically sure to be in the final line-up were Sam Joshua, a local drummer who is very well liked here; George Washington, an outstanding slip horn man; and Red Callender, who has played bass in many top-notch outfits and works many studio recording jobs with Phil Moore's mixed band.

For the orchestra which will be seen in the picture PW is lining up a number of musicians who were with him at the time of the concert, many of whom are now settled in Hollywood. Jack Teagarden and Henry Busse have also consented to appear in the group.

Varied Musical Fare In New James Picture

Hollywood—Harry James and his band will be heard in a variety of musical fare in MGM's *Mr. Co-Ed*. James' numbers will include two of his platter favorites, *Trumpet Blues* and *I Cried for You*; two new songs by Johnny Green (now an MGM staff arranger-composer-director) entitled *You Take the High Note and I'll Take the Low Note* and *How Can I Hold You Close Enough*; and two original swing-style compositions worked up by James' arrangers, Calvin Jackson and Johnny Thompson, entitled *Toot Suite* (!!!) and *Mr. Co-Ed*.

Buddy Moreno is slated to do

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the vocals on *You Take the High Note* and on *How Can I Hold You Close Enough*. Latter is a ballad; assigning Moreno to do it was rather surprising as heretofore Johnny MacAfee has been doing the ballads for James while Moreno stuck to novelty numbers. So far MacAfee has not been assigned. Helen Forrest is, of course, singing *I Cried for You*. Preliminary script on *Mr. Co-Ed*, which will star Red Skelton, shows Harry James to be cast in usual role of bandleader. However, he draws plenty of dialogue throughout the picture. Studio says the story has been tailored to fit the band to a greater extent than any picture since Glenn Miller's *Orchestra Wives* at 20th-Fox.

New Osborne Chirp

New York—Marilyn Duke joined the Will Osborne band August 5 at the RKO Theater in Boston, replacing Marianne, who is doing a single at the Park Avenue Club in Miami Beach.

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'And The Angels Sing'



Hollywood—They play, too, in Paramount's forthcoming picture, *And The Angels Sing*. Seems that Dorothy Lamour, Betty Hutton, Diana Lynn and Mimi Chandler are the Angel Sisters in this opus. Here Diana makes at the key-board, while Betty puffs with the clar. That stick'll sound good, too, because the sound-track was cut by Archie Rosate, who subbed for Clarence Hutchenrider with the Casa Loma band.

LOS ANGELES BY HAL HOLLY BAND BRIEFS

The big news in music circles hereabouts was the announcement that Joe Sullivan, whom we regard as one of our "home town boys" (though, he is, of course, Chicago's own) would be at the Swanee Inn as a solo attraction starting August 11. Joe is remembered here as the boy who spark-plugged those great jam sessions, at the old, now departed Speedboat Cafe in the days when the entire town didn't have a spot that supported a hot combo. The Swanee won't be big enough to hold half of Joe's personal friends.

Meantime, the excellent Art Tatum Trio, which has been holding forth at the Swanee for many weeks, leaves on an eastern junket. Watch for 'em back there, kids, and give ear. They're wonder.

The Zucca Brothers' long awaited plunge with a major attraction at their Hermosa Beach spot, the Terrace, in an effort to catch the cream of what big summer business there is to be caught there this season, came as they prepared to shift Benny Carter to the seaside resort starting August 4, with Rex Stewart's new outfit taking over the Hollywood Cotton Club (formerly the Hollywood Casino).

Jive Jottings

Lee Young, whose band was succeeded by Harlan Leonard's at the Club Alabama, is working motion picture recording dates with Phil Moore's mixed orchestra. . . . The Saunders King Sextette was signed by the el swanko Mocambo for a week's stand prior to opening there of Emil Coleman August 3. . . . The most marketable musical attraction to hit the coast in years is Lucky Millinder's unit, currently at the Casa Manana. And it's also good listening.

Bits About Bands

Frankie Masters was due to replace Henry King at the Biltmore Bowl August 12. . . . Charlie Spivak's opening date at the Palladium will be September 7, following Jimmy Dorsey. . . . Louis Prima, who followed Jimmie Lunceford at the Trianon, has a chick, Betty Leeds, holding down

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Surprise Tax

New York—Music game performers whose contracts call for theater or night club owners to pay their withholding tax for them may get a surprise bill from Uncle Sam come the end of the year. Point is that the government may consider that any act having its tax paid for them is really making that much money extra and will bill the act for the withholding tax due on it.



Band which Fred MacMurray heads for his orch leader role in Paramount's *And the Angels Sing* includes Percy Launders (bass), one of his former bandmates with the "California Collegians" stage combo in which MacMurray used to play sax.

Phil Moore arranged and conducted sequences featuring Hazel Scott in Columbia's *Tropicana*, using mixed band of 26 pieces. Spotted in combo were Barney Bigard (clarinet), Red Mack (trumpet), Lee Young (drums), Red Callender (bass).

Julie Gibson, former band lark getting good breaks as movie actress, has 17-year-old brother playing slip horn with Navy training force band at Camp Farragut.

Eddie Le Baron orch of Hollywood's Trocadero signed by Universal for cafe scenes in *Professor Goes Wild*.

Freddie Rich signed to composer-conductor pact to score *Life of Jack London*, Sam Bronston production.

Betty Hutton borrowing recordings made by late Texas Guinan in order to study nitery queen's mannerisms for starring role she will do for Paramount pic based on life of "Hello sucker" gal.

Marion Hutton and the Modernaires signed by Universal for feature spot in Olsen & Johnson picture, *Crazy House*.

Vaughn Monroe band appears in MGM's *Meet the People* in role of shipyard workers who form dance orch to play in show staged at yards by workers. Spike Jones "City Slickers" lined up to appear in same manner. Brought this remark from Spike: "A natural. My boys are riveters and blacksmiths at heart!"

Harry Barris, who to date has drawn only bit parts in pix, tagged for an important role in Columbia's Ted Lewis pic, *Everybody Happy*.

Veloz-Yolanda short made at Warner Bros. was routines with old time song hits, including *Dark Town Strutters' Ball*, *I'm Just Wild About Harry*, *Charleston*, and *Black Bottom*.

Jimmy McHugh and Al Dubin teamed to do songs for MGM's *Tale of Two Sisters*, which will probably be used as next Harry James vehicle, if HJ isn't called first by Army.

Allan Jones reviving *Donkey Serenade*, which he sang in a Jeanette MacDonald MGM starer, *The Firefly*, several years ago, in Universal's next Olsen & Johnson opus, *Crazy House*. Song is based on Friml's *Chansonette*.

Paramount sent sound crew to U. C. L. A.'s Royce Hall Auditorium where Organist Wesley Tourtelotte, prominent radio pedal pusher, recorded background music for dream sequences in Paramount's *Lady in the Dark*. Eerie harmonies and emphasized reverberations were used to create mood for scenes in which Ginger Rogers (as Liza Elliott) struggled with her "unconscious" under influence of a psychoanalyst who is assisting her to find her way out of a mental blind-alley brought on by inhibitions—or something.

Eddie Le Baron Buys Trocadero

Los Angeles—Eddie Le Baron, dapper orch front who has been holding down the music assignment at the Trocadero, one of Hollywood's most widely known night spots, has purchased the show place from Louis Cantone.

Cantone confirmed the sale but declined to state amount of cash involved. He said money was in escrow and deal would be completed August 3. He said he would stay on with Le Baron as manager for a period in order to help Le Baron acquire any knowledge of the business he might need.

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Chicago, August 15, 1943

HOLLYWOOD STUDIO NEWS

DOWN BEAT

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MOVIE MUSIC

by Charles Emge

Stormy Weather (20th Century-Fox) is just another Hollywood filmusical except that its cast is composed of Negroes, -sincere, hard-working, highly talented Negroes who are conscious to varying degrees of the fact that their white bosses insist that Negroes be depicted not as what they are but as what the white bosses think the American white public wants them to be.

The most interesting thing about *Stormy Weather* is an incident that occurred while the picture was in production. William Grant Still, foremost Negro composer of the day, was engaged as "musical supervisor" (a vague, largely honorary title in Hollywood) and to do the background scoring, including a symphonic paraphrase of the Arlen-Kohler song *Stormy Weather* for the Katherine Dunham ballet scene.

Still Pushed Around

Still, as a more sophisticated studio musician might have expected, soon found that he was just a figurehead around the studio, that the higher-ups had their own ideas about what kind of music should go into an all-Negro picture, and that their ideas, not Still's, were being carried out.

The show-down came on the music for the ballet sequence. Still planned to put his heart and soul into a composition that would glorify the cultural achievements of his race. The higher-ups demanded something "hot, sexy, primitive." William Grant Still walked off the lot in disgust.

Story Just Misses

Dave Raskin (not Benny Carter, as rumored), a run-of-the-mill movie music mixer, took over the *Stormy Weather* ballet, which turned out to be just another production number.

The story of *Stormy Weather*, if we can call it a story, is a sketchy series of highlights on the careers of a dancer (Bill Robinson) and a singer (Lena Horne). The romance misses fire because the singer refuses to give up her career in favor of home and marriage. Not too many years later she changes her mind and in the finale they appear to be ready to settle down in a rose covered cottage.

While the film is unrolling that familiar account, the usual songs, dances, and production numbers are injected via the usual "show-within-a-show" method.

Lena Horne, whose 1918-and-

later costumes are unnecessarily outlandish, sings *Digga Digga Doo*, *There's No Two Ways About Love*, *I Can't Give You Anything But Love*, and *Stormy Weather* (the latter with plenty of prop tears and studio - improvised lightning, thunder and rain) in her own not too torrid manner. The movie makers can't - or haven't caught - the charm and intimacy of Lena's niter presentations.

Cab Calloway and his band bob up in the finale with *Jumpin' Jive* and *Geechy Joe*.

Fats Waller does *Ain't Misbehavin'* and works with Ada Brown on *Havin' Myself a Ball*, while Zutty Singleton puts on his act at



Hollywood—Notice that the musicians who made the actual recording (above) with Jose Iturbi for the symphony sequences in MGM's *As Thousands Cheer* are much younger than the "atmosphere" musicians you will see on the screen (below). Don't have to be a great musician to get a job before the camera, since the men merely synchronize their playing movements with a play-back of the sound track. Crack Hollywood instrumentalists will record only, refuse "atmosphere" jobs for fear of being "typed". Ah, Hollywood!

the drums. This sequence is good. The band seen with Fats, in addition to Zutty, contains "Slam" Stewart (bass), Slim Moore (trombone), Gene Porter (clarinet) and Bob Carroll (trumpet). The interesting thing is that they also recorded the music for these scenes, with one notable change in the line-up. Bob Carroll was replaced by Benny Carter and it is Benny's trumpet that is heard, not Carroll's.

Carter's Alto Heard

Carter and several other good Negro musicians worked with the studio orchestra which recorded the music for the *Stormy Weather* sequence, the main title and other incidental music. Carter's alto solos stand out clearly and beautifully in a couple of spots.

Those who expected some interesting development on the character of Jim Europe or his place in American musician history will be disappointed. Although the late AEF bandleader appears briefly in the picture as a Negro band-leader, the real story of Jim Europe, is left for another, and—we hope—better picture.

Du Barry Was a Lady (MGM), Tommy Dorsey.

Stage Door Canteen (Lesser), Count Basie, Benny Goodman, Xavier Cugat, Guy Lombardo, Freddy Martin, Kay Kyser.

The Powers Girl (United Artists), Benny Goodman.

Cabin in the Sky (MGM), Duke Ellington orchestra, Louis Armstrong (as a single). (Reviewed June 1.)

Reveille with Beverly (Columbia), Count Basie, Freddie Slack, Duke Ellington. (Reviewed June 1.)

Johnny Comes Marching Home (Phil Spitalny).

Hit Parade of 1943 (Republic), Freddy Martin, Count Basie, Ray

Waller.

Best Foot Forward (MGM), Harry James.

The Sky's the Limit (RKO), Freddie Slack.

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Pegler Just Can't Get With Jazz

Westbrook Woofs Wildly, But Mix Straightens Him Out On Music Situation

by MIKE LEVIN

Tonight I was reading some old comic books when I came across a Westbrook Pegler column. Now ordinarily we leave the Peerless Peg to his frothings, feeling that the more belligerose the bellowing the better the baloney. But this little gem is an even better-than-usual sample of the way he can whip himself into unreasoning furries whenever there is nothing else at hand for copy.

Now if puffer Pegler wants to blab continuously about politics, it's none of my business. Personally, I think there are many times when his taste is in his mouth—but that's outside the music business and no business of mine here.

But listen to this light froth he mouthed up some time ago: "Certainly no other cheap and trashy fake in any of the arts has had the benefit of such pretentious endorsement as the jazz, and since jazz, the swing music of the last 30 years. The louder and more revolting the noise, the more artistic or characteristic it was said to be, when it was obvious that these horrors were the work of boors and ignoramus and often of common thieves."

"Yet fakers with an appetite for publicity have indored jungle and barnyard sounds as expressions of the American artistic taste and soul and the ripening of a national music—which same opinions, if true, were either an insult to the American character or a just condemnation of a vulgar breed."

"Even the so-called red-hot mammas have been saluted as interpreters of something in the spirit of the people, although it was known for a fact that this type of singing originated in a low and dirty brothel on West Madison Street in Chicago and was characteristic of that phase of life and no other. The torch song began as and remains a lewd and frowsy expression of the lust of a back-room bum."

"These two so-called American art forms, pretty much alike, have been brayed over the air

for countless hours, and, not content with that imposition, the music industry, including radio itself, has exploited a later offense called swing, in which the executioners seize on any decent work that comes to mind and disembowel it like savages torturing a missionary."

Now this is very colorful writing. But like some of Peg's (all his fans call him Peg) better known epics, it wanders now and then from the path of reason, and even now and then takes off from the fine purple mist he cooked it in, skillfully dodges a fact, and comes around the mountain from the other side, proudly bearing a twisted quote in its teeth.

Peg Stabs His Toe

Peg is undoubtedly the powie person when it comes to penpushing, but this is one time when he fell right into the gravy bowl. If he wants to splash the stuff over labor leaders, and they don't scream back, that's their look-out. But where the ex-sportswriter gets off on the subject of music, he's strictly hitting the keyboard with a baseball bat. His stuff reads as though somebody had kicked him where it hurt and he had turned around to woof at the first thing in sight.

So Ellington, Gershwin, and Wilson are "bores," "ignoramus," and "often common thieves." I'd like to make book as to who would finish first on an IQ test—these guys or wistful Wes. Also whose work do you think will last longer: Ellington or Pegler? There will be a short pause for laughs.

That crack of his about "indorsing jungle and barnyard sounds as expressions of American artistic taste and soul" labels the last time he heard jazz. A round guess would put it when the *Livery Stable Blues*, as done by the Original Dixieland Band, was the big, big rage.

Undeniably American

Plus the fact that trainwhistle blues, and the jungle wall of a Bubber Miley are undeniably American, whether or not Peg and his bistro boys come out into the sun long enough to realize it or not. Our music is a whole kaleidoscope of patterns and colors running from gals wailing for their men to the smart tea-room patter of Alec Wilder.

The raucous horse-laugh in *Livery Stable Blues* may be mere

Who Can't Swing and Sway?



New York—Don't tell us Sammy Kaye isn't a hep character. Dig this super-rug slicing by the swing and sway maestro with Florence Lavin on the Mall in Central Park, where Sammy and his band played for free recently.

trick trombonery, but it also covers the traditional Hoosier shirt-sleeve sense of humor which sniffs the air when Master Peg dishes his fine jive in the offing.

It's quite true that these tricks, the awful jazz that used to be pulled by thousands of red-tuxed bands playing *Tiger Rag* aren't representative of American music—but they were an indication of what was there, and what could be found with a little digging. These things were only the surface veneer that lent themselves to trickery. It took some of the boys coming along a little later, "bums" and "thieves" by the name of Armstrong, Hines, Beiderbecke, Techemacher and others to show what could be done with currents running along underneath the obvious ripples.

Boor vs. Boor

By the way, just where did Louis Armstrong swipe all his stuff from, Mr. Pegler? You wouldn't be tossing a little wrong info around, would you? Or the more vituperative the venom, the less noted the misinformation? Could be, huh, couldn't it? Being a boor myself, I don't have manners enough to keep cracks like that to myself. I just bust right out and say things I shouldn't—especially when I'm around other boors.

Peg seems to feel that people think that jazz is really hot stuff, really racy-tiffy when it's played good and loud with those good old barnyard trombones moaning, and those jungle trumpets growling, and the drummer cracking happily to himself in the background. Did anyone ever tell you jazz should be good and loud, Peg?

Oh, you have a lot of friends. There are a lot of people floating around the country who say jazz is cheap and revolting. Then those are often the people who say Tchaikovsky is cheap and trashy, servants just unspeakably impertinent, taxes an outrage, and FDR—!

Good Old Days!

Come off, Peg! Isn't it maybe that you're sore at almost everything these days—that you can't stay up with the changes going on around you, and want the good old days of the minuet and the doucey-do, and the chickens in every pot, and the nice respectable unions that keep their mouths shut and do what they're

told? Life was a lot easier then, wasn't it, Peg?

But the jazz wasn't as good—and that's important, because as yet, we really don't have much long hair to boast about. Our jazz, our brothel bingings, are something we should take care of. Like it or not, they're ours, just as much as oil lamps and chamber pots belong to your era.

Of course, there are a few boys around who'd like to freeze things in jazz the way you'd like to freeze them in politics. There are some boys who claim that the only music of any worth was cut 15 years ago and no longer exists. They want to quit right there.

Music Marches On

I agree with you, that's a little silly. But fortunately, jazz has left both you and these other characters high and dry—it's gone on to forage in its own new pastures. I can't say that I always like the particular meadow, but at least it's new grass, Peg—it hasn't been soiled by a lot of literary bums messing around in it. Music's nice when it's well-played. When it's hashed over too much, especially when it gets hashed-up in the hashing-over, then it's time to throw your arts at new balloons—you're wasting your time here.

You see, Peg, whether or not you like it, there is such a thing called jazz. Skip the defining for the moment, lest I pull some even cruder boners than yours. There is something that people dance to, whistle, that musicians play and replay, that recorded on wax is good enough to be sold again and again over two decades later, even though the recording leaves much to be desired.

Something even more important, Peg. There is something about this "work of boors and ignoramus" that makes men forget a lot of the dirty strife that you and guys like you seem to delight in talking about. It makes colored and white men work side by side, Jew and Christian, American and Italian, gal and boy—for one end only: to make better music for the sheer joy of making better music—or is that simple pleasure something you wouldn't understand, Peg? Extended to broader spheres, it becomes something I've been told was democracy—but I'm not too sure you'd understand what that would mean. I know I don't always—but I'm sure its songs aren't the songs of "thieves."

Jazz Is Common

There are a lot of things wrong with your ideas, Peg, and with those that agree with you: both the purists who want to freeze jazz where it was, and those who think that it's, ah, just a shade common. Come to think of it, jazz is a little common—the day it quits being common will be the day it dies, and all the huffing and puffing of viewers-with-alarm like yourself won't revive it.

You're all wrong about swing, of course. You haven't the vaguest idea of what it is or what it tries to do. Of course it makes mistakes. So do labor unions. But just like you try to use the AFM's admitted boners to suggest we wipe out the AFM and organizations like it, so you try to get us to abandon swing as puerile because it sometimes hits a blind alley.

Jazz may have its moments and days of boredom, Peg. May even have periods when it drives you crazy. But think of the years and decades when every art goes into eclipse—and then think how much jazz has taught itself in the past two decades. I've got dimes to doughnuts your writing hasn't improved as much in that time, Peg—and I've got my coffee waiting.

About Those Mammas

Just one other thing. That crack of yours about the red-hot mammas, that their style originated on West Madison Street in Chicago.

I suppose you mean blues shouting. You aren't very sure of your terms when you talk about jazz—strange for such an accomplished newspaperman. But people who know tell me that blues shouting, and all that stems from it, didn't originate on West Madison Street or any place else in Chicago. That instead from every corner in the States, wherever people are unhappy, and lonely, there you'll find the blues.

That may be significant, Peg, the way you pin that down to that Madison Street brothel. Maybe you don't like the idea of music coming from a people? So pin it to a brothel, to something low and dirty, so that people, the right people, will have nothing to do with it.

Jazz Is Heritage

I'm afraid it's a little too late, Peg. I frankly don't give a darn and neither does anybody else whether the right people ever hear one note of jazz. We do—and will continue to do so—it's our music, our song, our lyrics—and none of your indignant slurs will prevent our holding to it as a national heritage and one that we are proud of.

Something else Peg, that remark about torch songs and blues being the "frowsy expression of the lust of a back-room bum".

There are times when it seems to me that you're a little incoherent, and this is one of them. I suppose by this you mean that jazz very often can be sexy, that it can portray to anyone listening infinite varieties of all the love, vicious hate, attraction, and all the other complex reactions that you wash your hands of with the one dirty word "lust"?

Music Holds Spell

I happen to be in love with a girl, Peg. Someday when this war is over, I want to marry that girl. In the meantime, there are many records that I can day dream to, that will hold for me all the spell of doing things the way we used to, together.

It could be walking in the park, or going to movies, or kissing her,—long, sensuous kisses, Peg, you probably wouldn't approve of them. All these things, and many more, jazz can express to me and to everyone else who knows it.

Is Wagner's *Liebestod* just "frowsy lust" or does it cover the whole gamut of things that make people fall in love, that makes society keep on running, come wars, hell, and high water?

I must be wrong, Peg. I don't see anything wrong with that. As a matter of fact it strikes me as being a little wonderful, a little amazing, that a few fellows sit

(Module to Page 13)

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MIKE LEVIN

Hot Jazz

Andy Kirk's orchestra,
featuring
Mary Lou Williams
*Twinklin' and Floyd's Guitar
Blues*—Decca 2483 (1937)

Here is a prime example of why I like Mary Lou Williams' piano playing. Crisp, clean ideas, tastefully executed, a band pianist's ability to take advantage of what is going on in the band in back of her, and a tone that sings as no one else's in the business does. This is sterling jazz. Reverse of course is the famous Floyd Smith solo, on rehearsing which makes me all the sorrier that he is gone from the band.

Dance

Ray Noble
*Mad About the Boy and The
Stately Homes of England*—
Victor 26147 (1937)

There is nothing very unusual about the music on this record, except that it is a wonderful tune, one of the best Noel Coward ever wrote, and with the exception of the Lena Horne vocadition, this is the only good dance platter of it I know. The trick bass beat manages to hold up a fairly weak arrangement throughout a couple of choruses and even builds it up to a decent climax. But the tune is still the thing, and this one is wonderful—or maybe you object to my passing my personal likes off on you as good stuff. Okay, so you don't like it. What am I supposed to do—tear up the page?

Vocal

Louis Armstrong
*I Can't Give You Anything But
Love and Ain't Misbehavin'*—
Decca 2042 (1938)

Louis of course made both these tunes before on a couple of classic Okeh sides, the former being one of my personal pets. These, however, are no slouch either, being done with the Luis Russell band with the ever-present J. C. Higginbotham along for the ride. Reason for sticking them here is that besides showcasing that wonderful horn, they have Louis burbling vocals as only he can. Louis doesn't sing them—he "plays" them. By that I mean, the phrasing used is almost exactly that he would use if he were playing trumpet. So you could almost say Louis has influenced singers with a "trumpet" vocal style just as he definitely did the same for Father Hines on piano. Get the difference between this and the ricky-ticky riffs most so-called hot singers use.

Swing

Isham Jones
Dallas Blues and Blue Lament—
Decca 569 (1936)

Remember in the early thirties when Isham Jones was a really big name band? When no self-respecting dance committee didn't at least try to get Jones? Well, although he was commercial as the Dickens, Jones had a fine band, and this record is proof of it. In the first place, Woody Herman plays good clarinet, Neal Reid excellent trom-

bone, and Joe Bishop his usual flueghorn. Considering the year, the arrangement is okay and well-played. What is even more interesting though, is that the band has no bass fiddle but uses a tuba. Unlike most of the tuba-men, this guy, a part-Indian whose name I can never remember, plays clearly, in perfect pitch, and with a beat that swings. The only other man I ever heard do this with a dance band was Joe Parks, now with Tommy Dorsey. But it certainly gives the rhythm a fullness that most bass-men can't get and at the same time doesn't mush down the tempo.

Novelty

Washboard Sam
*Evil Blues and Goin' To Hit the
Road*

Everytime you mention washboards, people either think of kids fooling around in the backyard, or some of the early New Orleans bands. Well here is a washboard combo, complete with bass, guitar, singing, piano and scrubbing. Get the beat, Jack—it builds like the bear and is definitely somewhere. Washboard Sam might not be able to back a ballad, but he certainly can get a rocking beat. Wonder what brand of washboard he uses?

Down Beat covers the music news from coast to coast.

Capitol Drops All-Vocal Disc Preparations

Los Angeles—Capitol Records has abandoned plan to turn out discs in which name singers would have been backed by all-vocal groups instead of instrumentalists.

Company execs stated a month ago that they would have all-vocal records featuring Johnny Mercer, Ella Mae Morse and Johnny Johnston on the market by August 1 in order to compete with similar platters which have been issued by Decca, Columbia and Victor.

Query to the firm regarding the decision to give up the plan brought little comment, but it was general belief here that the new Hollywood company, which established an enviable record during its first year of operation, has been unable to secure background singers and arrangers who would risk the wrath of AFM's Jimmy Petrillo, who has "requested" singers not to cooperate with platter firms in any move that might tend to break the AFM's strike of instrumentalists against manufacturers.

Bing Crosby, who carries an AFM card, was given special permission by Petrillo to wax two songs from his new picture *Dixie*. He used a vocal group under the direction of Ken Darby, an AFM member.

WNEW Says It'll Nix Discs From England

New York—The strike, ordered by the AFM in protest against the use of British recordings made after the record ban went into effect and played by disc-jockey Martin Block over his station *WNEW Make Believe Ballroom* program here, was settled shortly before the *Beat* went to press.

Trouble arose when it came to the attention of the AFM that Block was using discs made in England, and shipped to him by a friend there, in an attempt to circumvent the ban on recordings made since a year ago August 1. Ten musicians employed at *WNEW* under the leadership of Merle Pitt were recalled to work, given full pay for the two days during which they were out on strike and the AFM was assured that there would be no repetition of the trouble.

James Petrillo, president of the AFM, commenting on Block's use of the post-ban platters, characterized it as an attempt on the part of the record-spinner to obtain publicity, and pointed out that had the AFM allowed the records to be played over *WNEW*, all other stations throughout the country could have followed suit and the basic idea of the recording ban would have been rendered meaningless.

Your Automatic Hostess
Selects the . . .
**MOST PLAYED
RECORDS!**



(One of the scores of charming operators employed by the Chicago Automatic Hostess Co. acts as guest conductors of this column each issue. She selects the ten most played discs in the coin machines of the nation, having available not only the tabulation of requests in the many Chicago hostess studios, but up-to-the-minute lists of the largest coin machine operators from coast to coast.)

Song	Artist	Label
1—You'll Never Know . . .	Dick Haymes . . .	Decca
2—All Or Nothing At All . . .	Frank Sinatra . . .	Columbia
3—Comin' In On A Wing And A Prayer . . .	Sinatra-James . . .	Columbia
4—It Can't Be Wrong . . .	Jimmy Dorsey . . .	Decca
5—In The Blue of Evening . . .	Song Spinners . . .	Columbia
6—It's Always You . . .	Dick Haymes . . .	Decca
7—In My Arms . . .	Dick Haymes . . .	Decca
8—I Heard You Cried Last Night . . .	Harry James . . .	Columbia
9—Don't Get Around Much Anymore . . .	Ink Spots . . .	Decca
10—Let's Get Lost . . .	Duke Ellington . . .	Victor
	Kay Kyser . . .	Columbia
	Vaughn Monroe . . .	Victor

OTHER FAVORITES

Velvet Moon . . .	Harry James . . .	Columbia
Paper Doll . . .	Mills Bros. . . .	Decca
Johnny Zero . . .	Song Spinners . . .	Decca
Boogie Woogie . . .	Tommy Dorsey . . .	Victor
Pushin' Sand . . .	Kay Kyser . . .	Columbia

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Cards Are Down Now, So Let's Talk Over Krupa Case

Last February we promised Gene Krupa that we would withhold comment on his case, and would print no more than bare news reports on its developments until all the cards were on the table and the final score was tallied.

We were happy to make this promise, because it fits the established editorial policy of the *Beat*. As a newspaper, we are trying to stay away from sensationalism. We are a part of the music business, too, and anything which hurts the profession reflects on us. We are trying to be constructive, not destructive.

No purpose would have been served to print conjectures and opinions about the Krupa case until the final verdict had been handed down in court. That has been done, and a guilty **GENE NEVER HURT ANYONE CONSCIOUSLY** plea in the misdemeanor case and the decision of a jury in the felony case leave no room for conjecture about Gene's guilt or innocence. We are obliged to

take it from there.

Nor is there room for speculation about the justice of having Gene "take the rap" ostensibly for others in the profession who are equally guilty. Culpability of others never has been a defense for breaking a law. We, too, are sorry that it had to be Gene, who has the reputation of being a swell person and who quite probably never has knowingly injured anyone in his life.

We have been receiving at least half a dozen letters daily for weeks from fans and other musicians about Gene, and without a single exception they are pro-Krupa, a few of them in a fanatic vein, but most of them intelligently so. We hope that this is an indication that the public,

PUBLIC OUGHT TO FORGET THE MESS forgetting the whole unpleasant mess, will accept Gene after his release as a talented, hard-working musician and perhaps eventually, as a band leader again.

For by the same token that we could not question the due process of law in dealing with Krupa, neither can we presume to sit in judgment upon him, once he has paid the penalty demanded by the law. Whether or not we believe that the penalty was too severe (and in view of the career sacrifice entailed, it probably was) certainly it should not be extended and be permitted to operate against him when he resumes work.

By the time Gene picks up his drum sticks again he will have paid his debt to society in a substantial fashion. If his personal misfortune has functioned as an effective object lesson to other musicians, as well as to those who attempt to emulate their habits, we will venture to state that by then the profession, if not the public, will be slightly indebted to him.

Come Home, Toscy, All Is Forgiven!

New York—Arturo Toscanini played an all-Italian concert on July 25, the day that Mussolini threw in the towel. News of the

Duce's resignation came through during the intermission of the concert, and when Toscanini went back to the podium a crowd of thousands gave him an ovation such as he's never before received, and with good reason. It was Toscy who once refused to play the Fascist national anthem in Italy and who has been a vigorous and outspoken

Musicians Off the Record



Camp Polk, La.—Here's an informal jam session among the boys from the band. Left to right: Cpl. Jimmie Loux, guitar; Pvt. James Scottow, drums; Sgt. Floyd Telleman, tenor; Cpl. Clarence Dellinger and Sgt. Benny Fratontoni, trumpets.

Third Son



Los Angeles—Hilton (Nappy) LaMare poses with his newest son, Jimmy, at the LaMare home in North Hollywood. The pappy plays guitar and sings with Eddie Miller's band, and for years was a star of the old Bob Crosby outfit. Little Jimmy is the third son for LaMare, and was named after Nappy's brother, Jimmy LaMare, who plays sax with Johnny Messner. Nappy's boss Eddie Miller took this picture for the *Beat*.

RAGTIME MARCHES ON

NEW NUMBERS

HUTCHINSON—A daughter, Susan Elizabeth, to Mr. and Mrs. Basil Hutchinson, July 23, in New York. Father is guitarist-arranger with Bobby Sherwood.

CROSEY—A 7-lb. 1-oz. son, Dennis Donald, to P.F.C. and Mrs. Don H. Crosby, July 21, in Chicago. Father is former tenor saxist with Lou Bresce, now in the Post Band at Ft. Sheridan, Ill.

GORDON—A 1-lb. 10-oz. son, Larry, Jr., to Mr. and Mrs. Harry Gordon, recently in Chicago. Father is saxist-arranger in Walnut Ridge, Ark.

MAGNAN—A son, Frank Wilfred, to Mr. and Mrs. Jerry Magnan, July 7, in Grand Rapids, Mich. Father is former Don Pedro and Harry "Goldie" Goldfield bassist, now with Jack Howard at the Club Tropics in Battle Creek, Mich.

TROTTIER—A daughter, Helene Mary, to Mr. and Mrs. William (Nap) Trottier, July 21, in Detroit, Mich. Father is trumpet player formerly of Iron Mountain, Mich.

SULLIVAN—A son, David Gordon, to Mr. and Mrs. W. Gordon Sullivan, July 21, in Detroit, Mich. Father is pianist and Detroit rep. for Down Beat.

STRUZER—A 7-lb. son, Harvey, to Mr. and Mrs. M. Struzer, July 12, in Montreal. Father is drummer, now in the army.

FREEMAN—A daughter, Susie, to Mr. and Mrs. Tony Freeman, July 11, in San Francisco. Father is a musician at Station KGO, San Francisco.

KLEIN—A son to Mr. and Mrs. Augie Klein, July 17, in Chicago. Father is ac-

tor of the Italian gangster regime since its beginnings. Latest reports from Italy say that a telegram has been forwarded to the maestro from the minister of education there, inviting the conductor to return to his homeland, and that LaScala opera house in Milan has hung out welcome signs reading "Toscanini, we await you."



"I haven't seen the new Beat—are they his third or fourth wives, or two new members of the brass section?"

CHORDS AND DISCORDS

Enemy Jive

Somewhere in N. Africa

To the Editors:

The *Beat* is really comin' in fine here in this part of the land of jungle jive. As soon as I've devoured the contents, I just pass 'em on to the rest of the guys, some of whom aren't so hep but still get a kick out of

the pictures of those lovelies you put in.

As to *Le Jazz Hot*, there's only one solid source for us and that's an axis propaganda station which lines some really powerful recordings to us Yanks in N.A. along with a bit of their loose jive between discs to break up our morale, mainly discrediting allied news reports. It backfires on them, tho, because getting that fine music every nite really pep us up. A chick named Peggy with a nice voice and a sweet "goodnite kiss to all you Yanks in N.A." carries on as the disc spinner and announcer. Man! The records she put on—nothin' but fine stuff every time—Satchmo, Goodman, Ellington, Basie, Lunceford, Spanier, etc. **Pvt. JOHNNY ROARK**

Goes for Scott

Camp Polk, La.

To the Editors:

After reading the Ray Scott article, I decided to try to give it a listen. And that Scott outfit is really the stuff. Especially to the jump boys from California. After getting an earful of Kenton while home on furlough, it was doubly hard to come back to the twangy corn of the swamps of La. New Orleans with Bourbon and Basin Streets is in this state, but that's long ways from here.

At the present time, in the outfit Harry James is, of course, a great fave and rave. BG is coming up fast, and TD is slipping. Unfortunately disc jockeys are few and far between. Down here the kicks of Wills and Autry are quite the order of the day.

Pfc. JIM HODGES

BG Still King

Tampa, Fla.

To the Editors:

I'm a music lover and love and dig all solid jive, such as B. G., T. D., W. H., A. S., J. D., and think Benny Goodman is still the king of swing. I liked the *Beat's* contest winner of the sweet class. Tommy Dorsey is plenty solid in the sweet and swing class. And by all means, I think Spivak digs a better sweet horn than James. (Modulate to Page 11)

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Chords and Discords

(Jumped from Page 10)
Barnet should be rated better too. I'm a skin beater myself—played for Gary Nottingham on the west coast.

And this goes for any of these icks who like and think James beats Goodman, even the new Goodman ork.

Pvt. MILES O. WALKER

Old Maestro Fan

Cleveland, Ohio

To the Editors:

It was with a great deal of satisfaction that I read your fine article on Ben Bernie. I am an Old Maestro fan from away back. Although I am and always will be one of Ben's admirers, I recognize that if it hadn't been for Al Goering, Manny Prager, Dick Stabile and the others you mentioned, old Benjamin might still be Phil Baker's fiddle playing partner.

I became a Bernie fan when his radio career was more or less in its infancy. Colonel Manny was my favorite sideman in those days and he automatically became my favorite leader when he stepped out on his own.

I'd like to get some of those records by Bernie that were mentioned. Maybe some of your readers have some they'd like to sell. In Ben Bernie's heyday the Flanagan family was too busy wrestling with the wolf on the doorstep to be buying records. In fact were it not for our old Atwater-Kent battery set and people like the Old Maestro and all the lads, this is one kid whose early teens would have been devoid of musical entertainment.

BILL FLANAGAN,
2416 Cedar Ave.

Okay, Carolyn

To the Editors: Seattle, Wash.

I'd like to bring to light the name of Andy Lane, who is in the Coast Guard and with the "Royale Guardsmen" here in Seattle.

I think he is a terrific vocalist, plenty cute and has a swell personality. I think he deserves mention and notice.

CAROLYN DAY

Sore at Muggsy

Camp Tyson, Tenn.

To the Editors:

Muggsy Spanier may still be considered the "Peerless Plunger of the Mute" but as far as Camp Tyson is concerned, he doesn't rate higher than an ant's collarbone.

He was scheduled for two USO sponsored appearances here just a couple of months ago. Colorful posters plastered all over camp and neighboring towns heralded his coming. True, he was on the stage of the amphitheatre with his band for both

Weds Officer



Hollywood—Lynette London, singer and comedienne who recently completed a six month tour with a USO camp show, is leaving the unit to become the bride of Lt. Payne Thebaut, who is stationed at Camp Swift. The couple will reside temporarily in Austin, Texas.

Boyer's a Blushing Bride



Cleveland—Anita Boyer, vocalist and Bent columnist, poses here with her new husband, Bob Dukoff, from Abe Lyman's saxophone section. They spent their honeymoon in Milwaukee, Minneapolis and other mid-west cities, where the band played theaters.

Cocktail UNITS

Jean Rose, who is managing the Mike Special office, not only was a night club singer before she joined the office, but once headlined theaters throughout the country as a child prodigy with Anatole Friedland, singing, dancing and playing the piano. She's been on the radio recently, too. Jean just signed Marion Maye, vocalist in the Dinah Shore groove.

McNamara, leader of the evening performances. The first night he gave out with five numbers which, all told, were of a twenty-five minute duration. He then glanced at his watch, let out with a few incoherent words, and walked off stage. The crowd hadn't yet settled in their seats and it was all over. The next night was an exact repetition of what had occurred the previous evening.

It certainly was a raw deal and Muggsy can be assured that he is Number One on our blacklist. Cpl. GEORGE SIDERS

Off With Hats, Boys

Middletown, Conn.

To the Editors:

I think you are all doing a great injustice to Benny Goodman. He isn't as good as he used to be, I'll admit that, but he still by a long shot beats Harry James, and yes, the great Duke himself. (Though I don't think him so great.) There isn't a band out who can hold a candle to the present Goodman band.

Jimmy Dorsey too must be handed credit. So hats off to Benny Goodman and Jimmy Dorsey and let's have more of that thing called swing.

LINDA VECCHITTO

That's 100 Decades

Newcomerstown, Ohio

To the Editors:

Why isn't Pha Terrell given the credit he deserves? Pha is to romantic vocals what Marian Anderson is to the classics. There's not a crooner in the country who can sing in the same city with him. In short, Pha's voice is one that happens once in a thousand years.

RUDY RUSSELL

will head for Manhattan there-after.

Phil Shelley went to New York early this month to confer with Maurice Rocco, who opened August 11 at the Roxy theater for five weeks and is set for a series of network broadcasts. Phil also has the 3 Bits of Rhythm working in the east. . . . Milt Herth Trio goes into the Palace theater in Dallas today for four weeks. Ray Morton replaced Milt at the athletic club in Detroit.

The Good Neighbors, three girls and a boy instrumental quartet, are new at Rogers Corner in Gotham. . . . Adrian Rollini opens at the El Patio in Washington, D. C., on August 23 and returns to Rogers Corner sometime in December. . . . William Morris' office has signed Two Bees and Jay, instrumental trio now at the Mark Twain in St. Louis.

Goldie, former Whiteman trumpet, has his own band at the Show Boat in Jacksonville. . . . Barry Winton is in his seventh month at the Essex House in New York. . . . Billie Joyce, vocalist with Harding & Moss, was screened by Paramount.

Madeline Green, who sang with Hines, is working with the Four Blazes at the Midway bar in Philadelphia. . . . Mel Leeds, formerly with Johnnie Gluskin, is Harry Kilby's assistant at General Amusement now. . . . Ann Dunn is building a girl quartet.

Glaser Gets Morgan

New York—Joe Glaser, right in there these days, is now handling the Russ Morgan band.

All-Girl Band Gets Going

New York—The all-girl band, organized by Hy Pollack and fronted by singer Gloria King, changed its original opening booking from a date in Springfield, Mass., to start its career instead in Johnstown, Penn., on August 5, after which it will tour the South.

Nan Wynn Star Of Radio Show

Los Angeles—Nan Wynn is really getting those breaks at last. The singer, whose picture decorated the front cover of the August 1 Down Beat, after a long period in Hollywood in which she was relegated to minor roles and to anonymous "dubbing" of songs for name stars who can't sing, was recently awarded the leading role in a Columbia picture, and now she is set as featured singer on a new network series.

Nan's new airshow is the expanded Lockheed-Vega CBS Show, which was to be revamped from a 15-minute talkie into a half-hour musical starting August 8. New set-up was to have, in addition to Nan Wynn, Joseph Cotten as emcee and a 24-piece orchestra under the baton of Wilbur Hatch, general music director of KNX, the CBS network's Hollywood station.

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Steve Brodus
MUSICAL RESEARCH

ALONG MELODY ROW

Life Magazine recently devoted its title page and feature article to Roy Rogers, popular radio and screen cowboy star. As a result, sales of Robbins' song book, Roy Rogers' Favorite Cowboy Songs, have soared tremendously. The book contains such favorites as *When The Moon Comes Over The Mountain*, *I'm An Old Cowhand*, *Roll Along Prairie Moon* and *Leanin' On The Ole' Top Rail*.

Edwin H. Morris Co. is plugging the tunes from *The Sky's The Limit*, Fred Astaire's newest picture. Music is written by Johnny Mercer and Harold Arlen. Tunes include *My Shining Hour*, *I've Got A Lot In Common With You*, *One For My Baby* and *Harvey, The Victory Garden Man*.

Bregman, Vocco and Conn have a book out titled *Pieces O' Eight*, a series of tunes especially arranged for eight instruments by Charlie Hathaway, and the tunes include *And The Angels Sing*, *Love Me Or Leave Me*, *It's A Sin To Tell A Lie*, etc.

Ira S. Wegodsky of Bregman, Vocco & Conn has been elected assistant secretary of BVC and Triangle Music.

Leonard Whitcup and Paul Cunningham have written a cowboy tune titled *Ole' Pinto*, published by Allied Music and introduced on the air by Horace Heidt.

Famous Music is concentrating on the score from Paramount's *Salute For Three*, the big tune being *Don't Worry*, which has been recorded by Allen Miller's

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orchestra on Hit records. Music is by Julie Styne and Kim Gannon. Also in the Famous catalogue is the new song from *Let's Face It—Who Did, I Did, Yes I Did*, written by Julie Styne and Sammy Cahn. And last but not least, the tune *Moonlight Holiday*, from the Technicolor Short the *Truck That Flew*, written by Maurice de Packh and Dell Porter. Uh, uh, almost forgot the hit tune from *For Whom The Bells Toll*. You guessed it, *For Whom The Bells Toll*, written by Victor Young and Ned Washington.

Robbins Music is starting its campaign on the score from Sonja Henie's film, *Wintertime*, well in advance of the picture's release. A large advertising and promotional campaign has already been launched on *Later Tonight*, number sung by Woody Herman in the picture. When this is well on its way, the company will devote its efforts to the title song, *Wintertime*. Lee Robin and Nacio Herb Brown are responsible for the tunes.

Pan-O-Ram Music Publishers recently acquired the publishing rights of three numbers from the catalogue of Rainbow Melodies Music Company. Tunes transferred were *Can You Forgive*, *Dreams of The Orient*, and *I'll Linger With A Dream*. Pan-O-Ram's number one plug tune is *Boogie Woogie Polka*, written by Sam Weinstein and Sam Weller. Number is being featured by Ollie Sheppard, pianist, who will wax it for Columbia, as soon as the disc ban is settled. Other numbers being readied for publication are *Don't Ration My Love*, written by Dewey King, and *Down Memory Lane*, written by Andy Pasquella, a member of the armed forces.

Leo Feist, Inc., has bought the rights to Am-Rus Music's *United Nations on The March*, written by Shostakovich, and will publish it here. Words and arrangements are by Harold Rome and the song is being used in the MGM movie, *As Thousands Cheer*.

Leeds Music is interested in a new tune tentatively called *Pine Top*, written by Fritz Becker, Bobby Sherwood pianist, while maestro Sherwood has a jump special which he composed called *The Blue Room Blues*, penned in honor of the Hotel Lincoln's name band room. The B. R. Blues was featured on The Million Dollar Band show which had Sher-

leed Oliver at the Edgewater Beach is giving a good play to *Jack Kearney's Violins Were Playing*. . . . Milt Stavin has *Paper Doll* in just about every juke box in town for E. B. Marks. . . . Art Kassel trimmed *Paul Salvatore of Southern and Rocco Vocco*, B.V.C., on links. Al Stool of American induced WLS to introduce *When We Plant Old Glory in Berlin*. . . . Eddy Howard and his arranger, Billy Blair, are sizing up Warlock's *Whistling Serenade* for an early shot. . . . M/Sgt. Dave Seigel, formerly of Leeds, came back from New Guinea on furlough to tell the boys all about it. . . . Sidney Kornheiser of Famous visited the Loop between trains.

The King's Jesters of WBBM introduced *I Dug a Ditch in Wichita for Feist's Billy Stoneham*. . . . Ben Kanter of Witmark has triplets, they're *Either Too Young or Too Old, Ice Cold Kat*, and *Right Kind of Love*, to worry about. . . . Ted Cooper

They studied with Otto Cesana: (Arr. For) Van Alexander Van Alexander Charles Gable (age 16) Milt Britton Milt McRae Bill Gandy Andy Phillips Gene Krupa Herb Quigley Andre Kostelanetz Alvin Rey Alvin Rey John Philip Sousa, III. (Conductor) Turk Van Lake Hal McIntyre Buddy Weed Paul Whiteman and many others.

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wood for its guest leader a few weeks ago.

Evan Georgeff Music Co. is publishing a new war tune called *So Long 'Til Victory*, written by Sam Braverman, Audrey Bradshaw and Sammy Watkins.

Remick Music is concentrating on the score from *Thank Your Lucky Stars*. Tunes include *How Sweet You Are* and *Thank Your Lucky Stars*, written by Arthur Schwartz and Frank Loesser. Witmark is handling the other tunes from *Thank Your Lucky Stars*, which are *Either Too Young or Too Old, Ice Cold Kat*, *Good Night Neighbor* and *Love Isn't Born*.

Charlie Hansen of Morris-Mayfair tells us that the firm is becoming boogie-woogie minded, now that their book of Boogie Woogie Simplified sold 20,000 copies in a couple of days.

Sgt. Henry Griese, stationed at Chanute Field, has two new tunes, *Never Though I'd Ever Dared*, which was featured by Dick Jurgens and Gay Claridge at the Aragon and Paradise ballrooms in Chicago, and *Closer Since We're Apart*, a favorite at USO dances, etc., around Champaign, Ill.

Buddy Clark is now professional manager for Mutual Music. . . . Harold Tenney has sold his firm to World Music and taken a job with Saunders Publications, Inc. . . . Harold Wald of Miller Music will probably be in the army by the time you read this. . . . Johnny Farrow of Edw. B. Marks has gone to work for Witmark. . . . George Dallin of Miller Music is recuperating after a long illness.

Something Blue by Larry Coleman is being recorded on the west coast by the Four Tones.

Add New Tunes: *Winding*, written by Roy "Scrub-Board" Wallace, Lew Mel and Norman Kelly, published by Kelly Music Publications; *When Paris Smiles Again*, written by Harold Klein and Jack Gould; *That Guy Swoonatra*, by Larry Coleman and Judy Carroll.

Along Chicago's Melody Row

by Chick Kardale

Hal Fein sent Nelson Ingham in from New York to function for Allied Music in Chicago, starting with Duke Ellington's new ballad, *Tonight I Shall Sleep With a Smile on My Face*. . . . Lou Fox of Vanguard has a new little song plugger in the family circle. . . . Herb Reis of Reis & Taylor came to town with Charlie Barnet and grabbed a couple for *You Know*.

Eddie Oliver at the Edgewater Beach is giving a good play to *Jack Kearney's Violins Were Playing*. . . . Milt Stavin has *Paper Doll* in just about every juke box in town for E. B. Marks. . . . Art Kassel trimmed *Paul Salvatore of Southern and Rocco Vocco*, B.V.C., on links.

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Sense of Humor, Love of Music Gives Jim Finley Constant Kick From Life

by AMY LEE

Although the piano in the Finley front room at 128 South 9th Street, Newark, New Jersey, took a daily 8-hour beating from Jim Finley during his youth as a pupil of Rafael Joseffy, this budding 38-er wanted to be a doctor, until in 1934 a 6-month siege of illness changed his mind.

"Lying in bed all that time I didn't have anything to do but think," says Jim, "and that changed my whole reasoning. As a matter of fact I really began reasoning for the first time, and it started me on the right track: music. I made my first arrangement while still in bed. It was *Moonlight on the Ganges*."

Joins Jersey Band

When he got out again, Finley found his first piano-playing job with a 4-sax, 4-fiddle, 4-rhythm, 1-trumpet outfit—"the only society combination that ever swang in Jersey!"

Despite his kicks from the fiddles' double stops on *Stompin' At The Savoy*, Finley got fed up and decided to take arranging seriously. He began study with Otto Cesana, whom he regards as one of the finest and most unappreciated teachers of the modern era, and a composer on a par with Debussy and Ravel.

"Here's another thing about Cesana," Finley says, brandishing the all-purpose toothpick he uses for a baton, a nerve-steadier, and point-prover, "he can mould musical character and efficiency into a pupil. He makes you reach a goal without your realizing it, because he's always shooting way beyond it."

Meets Teagarden

Lack of funds forced Jim back into playing again. He did club jobs and miscellaneous dates, arranged for minor outfits, and armed with a sort of fierce hope and his manuscripts chased up innumerable streets that headed to the big time and generally turned out to be dead ends.

One street finally brought him through to Jack Teagarden, for whom he made several arrangements. "Incidentally," he says, "I consider Jack the greatest trombonist in the blues idiom."

Just as he was beginning to get underway, and was holding conversation with a Hollywood break and an opportunity to write for Count Basie, empty pockets and ill-health combined to put him down for the count again, in 1941. This time the docs said, "Get out of music and stay out."

So He Came Back

So Finley came back stronger than ever, resumed study with Cesana, is completing a *Mood Suite*, and just finished a provocative *Fugue For Dance Orchestra*.

left town as Charlie Barnet's road manager, leaving the *Santy-Joy* office in charge of Benny Miller.

Jack Carlton, now with ABC, is touting *Hold Everything Till I Get Back*. . . . Emile Pettit's *You're a Mystery to Me* is No. 1 with Irving Ullman at Ambassador. . . . Nat Tannen of Berlin stopped here on his swing around the country for his standard catalogue.

Tunesmiths Send Mags to Soldiers

Concord, N. H.—The Tunesmith Union, a cooperative organization of song-writers, with headquarters here, offers to send free pocket magazines to any musician, composer, or lyricist in the armed forces. A dime should be enclosed to cover postage for each three copies wanted, according to Irving Bell, the Union's director. Those making requests are asked to write name, rank, unit, and serial number clearly to assure delivery.



Jim Finley

"This last hospital siege," Finley explains excitedly, "got me reasoning again. Now I'm writing more logically than before. It's writing from the power of suggestion—you know, from one idea to another in logical sequence, one idea suggests another. In a year and a half I expect to have my symphony for dance band finished. It won't be too tough, either. It'll be logical, so both musicians and the public will get a kick out of it."

A few months ago, Jim joined Ada Leonard's band as arranger, needing dough and seeing an opportunity to get his ideas into action. Ideas full of the sizzle and intensity, humor and honesty that spark Finley the guy as well as Finley the musician. He loves puns and jokes of the What-Did-The-Calf-Say-To-The-Silo?—Is-My-Fodder-In-There? variety, and pulls them frequently in the midst of serious talk. "If a person hasn't a sense of humor," he says, "he might as well die. Such a person may be called a bring-down artist."

Gets His Kicks

He plays piano so that it sounds like a whole band, and gets enormous kicks out of what he's playing (as he does out of what he writes), not because he's playing it but because the ideas that fall under his fingers are fine and funny.

He goes to movies to study background music, sometimes doesn't even know what the picture's about. He listens to records and studies them avidly but not to copy. He insists on absolute originality. "Bands today," he points out, "are like baseball leagues. There are major and minor leagues, and in the major are some bands, like ball teams, that aren't given all the credit they deserve."

"In that class I put Charlie Barnet, Benny Carter, and Les Brown. Brown's arrangements are just about the finest based on modern form. They're a good guide in tone color and dance compositions for kids studying music and arranging. Another fine band for modern development is Stan Kenton's. And as for instrumentalists, give me Benny Carter on alto!"

In music and living, Finley's principles are exacting. He thinks the Bible the greatest book ever written, and has as little use for anyone who does not respect its teachings, as for a pianist with a weak left hand. And in living, as in music, his kicks are constant. "Gee, my life's interesting," he's always saying. "I just have to walk down the street . . . no, not even that much . . . just sit in a chair, and something happens."

Henry V is the last Goodman up with A. Barry M. Sinatra, is of his own of the J. Richmond have you Johnny G. coast by

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STRICTLY AD LIB

by THE SQUARE

Henry Weinstein, BG manager, is the latest refugee from the Goodman "ray" and may make up with Abe Lyman any day. . . . Barry McKinley, last year's Sinatra, is fronting a small band of his own in the Virginia Room of the John Marshall hotel in Richmond. . . . Tipsters would have you know that lawyer Johnny Gluskin was called to the coast by Gene Krupa not long ago.

George Auld's big band ideas are still in the planning stages, may materialize on the west coast. . . . Jack Archer, former Herman Herd manager, was taken ill after his transfer to ASTP at Champaign, Ill., and may wind up with a medical discharge. . . .

Paul Tremaine, band leader of *Lonely Acres* fame, is a second looey in the army now.

Did Bob Allen fluff Ruth Lyons, the Cincy musical director who helped him get his start in radio, during his engagement at Castle Farms there recently? Georgia Gibbs, who moved west with her radio show, may double at the Mocambo club. . . . Kay Kyser expects to go overseas to entertain the troops soon. . . . Billy Eckstein, Earl Hines' vocalist, has his greetings from FDR. Kim Kimberly and Bob Clark have called it a day. . . . Alex Stordahl conducts Sinatra's CBS shows during the Swoners' stay on the west coast for picture making. . . . Mr. and Mrs. George Frazier should be parents by the time you read this. . . . Mildred Bailey, vacationing now, has a date on the Capitol theater stage in Manhattan for early fall.

Wichita is talking about the bad manners of two visiting celebrities. One, a name femme singer, called a beautician to her hotel room for service and would pay only half of the \$5 fee asked. Beauty operator had to make up the difference, and didn't get tipped, either. The other, a dance band leader, took a group to a restaurant, picked up all the checks, paid only a few. His manager paid off for him the following day.

Kate Smith's new radio contract will carry her through 1945. . . . Billy Allbrook, who used to book name bands into Richmond, Virginia, is stationed at the army air base there. . . . Looks like Helen Forrest and Cpl. Tony Martin have that certain feeling. If Helen ever does leave the James band, Billy Burton probably will do all the talking for her. . . . The Koma Klobbers are patriotic. They turned down a radio deal because it would interfere with their defense work.

Alyce King and hubby Sgt. Sydney de Azevedo have taken a home at Newport News, Va., until Yvonne King's baby arrives. . . . Enric Madriguera and men in the band he used at the Roxy recently had fights yet. . . . Vincent Lopez touted Ed Fishman on a numerology and astrology kick, and they say the Big Boy won't start a day's work until he has dug the horoscope.

BG Ponders Strings

New York—There are strong rumors that Vincent Lopez is dropping strings and Benny Goodman adding them, ironically.

Monroe May Disband

New York—Rumor still persists that Vaughn Monroe will break up his band to do movie work solo.

Bergstrom Field Coke Show



Austin, Texas—George Olsen and his orchestra made the Spotlight Bands broadcast for Coca-Cola last month from the Bergstrom Army Air Field here. Lillian Long (inset), blonde vocalist with the Olsen crew, sings *Stuff In Your Cup*. Above: Olsen and the Klinker Krew go over the radio script in the lounge of the officers' mess. Left to right: Newt Stammer, program director; Bill Holmes, agency representative; Michael Roy, announcer; Bandleader Olsen and Edwin A. MacCormack, engineer. Below: Front shot of the actual broadcast from the band shell. Left to right: Director Stammer, Miss Long, Vocalist Ben Purnell at the mike, George Olsen and Announcer Roy. Photos Courtesy of Bergstrom Field Photo Section.

BANDS DUE BY THE Beat

VAN ALEXANDER

(Reviewed at the Roseland ballroom, New York)

If somebody building a band asked me to recommend a musician to organize it for him, I wouldn't think twice before suggesting Van Alexander. It was Van who created the outfit which Bob Crosby fronted several months ago at the Capitol Theater in New York, and he did a good job of it in remarkably fast time.

Once more pianist Alexander has come up with a snappy crew, this time his own. Fronting a 15 piece band, Van has already whipped up some smart jump and ballad arrangements that sound as polished and listenable as any of the output of much higher-priced bands on the main stem. There are ragged edges, sure, but, as we've come to expect more and more in these days of the draft, it's almost impossible to find any band, no matter how big its rep, that isn't suffering from personnel changes.

On review night for example, there was a new trumpet man, and a good one at that, in Alexander's band, who hadn't had time to learn the book, wasn't quite settled in the section, and so suffered a few fluffs. Over-all, though, the brass, which is four and two, sounded crisp, clean and interested in the music. Saxes were just as good, and the work of Aaron Saxe (former Red Norvo-ite) on clarinet was outstanding for ideas, if his control was lacking.

Rhythm worked well, particularly young drummer Bobby Ricky, who certainly couldn't have received his classification from Uncle Sam yet and who has a typical young drummer's enthusiasm for his work that can do wonders in sparking a band. Singers David Allen and Betty Carr sounded fine, and both make a good appearance on the stand. This new Alexander band hit these ears with as pleasant an all-around evening of music,

good for dancing or just digging, as they've heard for some time. —tac

CARMEN CAVALLARO

(Reviewed at Strand theater, New York)

Armand Camgros, who plays torrid tenor somewhat along Charlie Barnet lines, did not have even two solo bars in the Carmen Cavallaro offerings at the Strand. With Cavallaro's present tendencies toward swing and away from all-out "society" Camgros could do a fine bit of selling.

Standouts of the show were Connie Haines and Perry Como. La Haines proved her versatility in a group of three—*Swing Low Sweet Chariot*, *Can It Be Wrong*, *Little Brown Jug*. *Wrong* was exquisitely sung. Connie, pert and pretty, should give the mood stuff plenty of play. She knows how.

Como has practically everything: good looks, a good baritone voice, knowledge of how to use it effectively, and poise. He does not caress the microphone. At the show caught, he did not even touch it. He just sang—*More Than You Know*, *Comin' In On A Wing And A Prayer*, *Temptation*, *Goodbye, Sue*—as though he enjoyed it. So did the audience.

The band as a whole performed adequately. The three fiddles-violin-cello string section added nice color to the backgrounds for vocalist Larry Douglas' pleasantly sung *Let's Get Lost and Dancing In The Dark*, and came out pretty on their own in *Blue Of Evening*. The 4-man brass team was too shrill for comfort.

Cavallaro pleased his fans with several piano numbers, and even obliged with a group of requests, ending up on some pretty sad boogie woogie. He plays the society stuff well. —tac

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Zuccas Sell One of Their Four Niteries

Los Angeles—The Zucca Brothers, local nitery impresarios who operate the Casa Manana, the Hollywood Cotton Club (formerly the Hollywood Casino), and the Terrace at Hermosa Beach, have sold their fourth nitery spot, the Hollywood Club, to Sam Markowitz. Markowitz also has the Cricket Club (formerly Bud Taylor's) at Washington and Vermont blvds.

Rex Stewart, fronting a small pick-up combo, was at the Hollywood Club at writing but was moving into the Zucca's Hollywood Cotton Club early in August with a large band. New operator of Hollywood Club said he was undecided about music and entertainment policy.

The Zuccas had no comment on the sale. They took over the Hollywood Club almost a year ago but had never been able to work out a really successful operating policy for it.

Pegler Can't Get With the Jazz

(Jumped from Page 8)
ting around a piano can weave the stuff that will make a dream live and glow.

Much More Than Sex

Sex? Maybe—but much more besides. The call of oppressed peoples working out their destinies, the challenge of a country going to war for others as well as itself, little people trying to be happy, little people making music, some of it dang good music—because it's music that they want, that they made, from their hearts and their guts, not that they agonized out of pen and ink and suspicion.

I was mad at you when I started to write this tonight, Peg. Maybe I'm not mad anymore, maybe I shouldn't have been in the first place. There's really no need to be—because nothing you can say will change the one fact: There is a jazz, it is democratic, it's our own.

Have you anything better to offer?

Mary Marshall Bride of Simms

New York—Mary Marshall, former bandleader, and Jimmie Simms, Horace Heidt trombonist, were married July 20 at St. John's Cathedral in Philadelphia, Pa.

Broadcasters Rap Petrillo's Sympho Plans

Miller Hurls Charge
Of Hypocrisy at
AFM's Tour Scheme

New York—More AFM versus radio fireworks exploded recently when Neville Miller, president of the National Association of Broadcasters called AFM president Petrillo's plan for the free touring of symphonic orchestras through the United States "un-equaled for hypocrisy."

Prexy Petrillo said that the idea for the free concerts, 570 of which would be given gratis by leading members of symphony orchestras in small towns all over America, originated during a talk which the union had with President Roosevelt during a White House conference some time ago. President Roosevelt, at that time, told Petrillo that he had felt there wasn't enough first class music being played in the smaller cities, especially during war time. The new plan for free concerts is the AFM's answer to the problem.

Shortly after announcement was made of the plan, NAB head Miller issued a statement to the press which attacked the plan from a dozen different angles, summing up his estimate of it with the word "hypocrisy." Miller said that if Petrillo really wanted to allow the great American people to hear good music, he could easily do so by lifting the record ban.

Most interesting aspect of the situation, from the viewpoint of music game insiders, was the fact that it brought out into the open once more the fact that the real war, which the AFM is fighting, is not against the recording companies themselves, but against the radio stations.

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RAVINGS at REVELLE

By "SARJ"

Chief Petty Officer Artie Shaw's musician sailors took a 6 to 5 lacing in a softball game with M/T Sgt. Joe Sharfglass' musician marines, according to a dispatch from somewhere in the south Pacific, written by T/Sgt. Jim Lucas of Tulsa, a marine corps combat correspondent.

According to the sergeant, two of Shaw's boys, Barney Spieler (bass horn) and Tak Takvorian (trombone), playing center and right field respectively, came down with charley horses in the fourth stanza and limped through the last five innings.

Clay Tore His Pants

Other casualties were a pair of torn pants by Cpl. Raymond LaMagna, clarinet in the Sharfglass band, and a dropped fly ball by Shaw's tubman, Dave Tough, who retained his cigarette and his dignity.

"CPO Shaw's hot jive," writes Sgt. Lucas, "Losing none of the sixties that packed theaters and night clubs a year ago, has cheered enlisted men at jungle outposts from New Zealand to Guadalcanal. Just as popular in its own bawhwick, although not so filled with name swing specialists, is the marine band directed by Sergeant Sharfglass, who has played with Clyde McCoy, Woody Herman, Vincent Lopez and Leo Reisman."

"Believe it or not, we are now receiving our copies of *Down Beat* out here in Africa," writes Pfc. Robert Wark of an infantry

band, in a letter dated July 8. "We have our issues up to May 15 and honestly, nothing is more welcome."

Straightens Olsen Out

Wark makes a friendly challenge to the statement of Cpl. G. E. Olsen in the May 15 issue, that his band was the first and only one to land on African shores for a long time, replies that his division landed two bands at the same time that Olsen's division put theirs ashore.

Also from north Africa comes a letter from Cpl. Gabe Miller, bragging politely about his outfit, which played shows for Martha Raye and Andre Baruch over there. Personnel early in July was: trumpets—Pfc. Clare Krembel, S/Sgt. Fred Kasprak, Sgt. Ted Robins, Cpl. Sam Buchman; trombones—Cpl. Gabe Miller, Cpl. George DeMers, Sgt. Vince Larussa; saxes—Pfc. Nick Maruccio, Pfc. Ted Allmendinger, Sgt. Arnie Ladico, Cpl. Nick DiPonzo, Sgt. Nels Sill; piano—Pvt. Joe Barraco; drums—Pfc. Dick Chaney; bass—Sgt. Al Miller.

And from the islands of the southwest Pacific comes on Cpl. Jack Ambicki, former Emerson Gill trumpet, who is leading the band with a USO show from New York. Jack has R. Laning, accordion; L. Leta, guitar; G. Smith, clarinet; F. Harrison, tenor sax; K. Allenbaugh, trombone; T. Harvey, drums, and H. Hutchinson, bass, in his outfit.

Broadcast from Britain

With strictly G. I. talent, the third of a series of monthly broadcasts, *Uncle Sam's Boys Entertain*, was carried by BBC to the armed forces last month, featuring a nine-piece dance band, "The Sad Sacks", under the direction of Cpl. Rocco Savino of

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Good Dance Musicians



Camp Roberts, Calif.—The special service orchestra, assembled by Cpl. John Bushallow, boasts sidemen from several name bands. *Front row: Pvt. Lloyd Asplund, Pvt. Melvin Christiansen (Pinky Tomlin), Pvt. Louis Cirignano (Bob Allen); second row: Pvt. Ralph Sutton (Jack Teagarden), Pvt. Charles Kehrer (Russ Morgan), Pvt. Hugh Henretta (Tommy Tucker); rear: Pvt. Carl Roberts (Lawrence Welk). Cpl. John Novotny, bass, was with Dick Jurgens, and the vocalist, Pvt. David Humphrey, sang for Shep Fields.*

Worcester, Mass. . . . Harold Brown, pianist and brother of Ellington's Lawrence Brown, and Irving Ashby, former Hampton guitarist, are members of the Fort Huachuca band on the west coast.

Pvt. Dick Mills sounds off from La Junta, Colorado, about the 346th Bombardiers, a sepia combo, which not only is dishes out the only jive in southern Colorado, but is attracting a lot of attention with its groovy stuff. Bob Crowden, the pianist, once played with Fletcher Henderson, and Rushton Miller plays trumpet and directs. Others are Carl Moody, tenor sax; Herb Jones, alto; Frank Wiley, alto; PeeWee Jackson, drums; Bienville Jones, bass; George Barney, guitar, and Bob McFerring, vocals.

Back to north Africa again, Dick Augustine writes that he and Ottie B. Jordan, brother of Louis (Outskirts) Jordan, are playing trumpets with a sharp crew that includes Leroy Stephens on tenor, John Wall, drums, and Hilliard Hatcher, piano. . . . Skippy Martin went into the Skinnay Ennis band at Santa Ana as an arranger.

Conlin Drops His Horn
Lt. Raymond W. Conlin, former member and manager of the Barker-Heller band around Oak Park in Chicago, is in special service in the coast artillery in Los Angeles, and writes that he has not touched his horn since last October. . . . Wilbur Schwartz, Glenn Miller clary, and George Arus of the TD crew, are with the maritime service at Manhattan Beach.

Sgt. Edgar Lamb is in charge of a band at Fort McClellan, Alabama, which includes Billy Exner, drums (Savitt); Ben Long, trombone (Spivak); Chuck Parsons, tenor (Chester) and Al Diehl, trombone (Monroe). . . . Murray Albert is a private at Fort Bragg, N. C. . . . Art Mooney, former leader, is in special service at Miami Beach.

Don Ragon, playing in Cincinnati and Dayton, lost 14 men in eight weeks to the service and claims a record in this respect.

George J. Liberace, Ada Leonard's manager, is playing fiddle with Charlie Brinckley's Seabee band in Davisville, R. I. . . . Pvt. Frank Machek, former alto and clary for Charlie Gibney,

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is at Camp Gordon, Ga.

The boys of Battery A, 770th F. A., at Camp Bowie, Texas, write that they finally got a record player for the day room, but that it is next to impossible to get discs, because they are ninety miles from the nearest source. They say they are hungry for music, and hope that someone will read their plea and help them out. . . . Erik Kahlon, taking the foreign area and language training course under ASTP, was assigned to the university in his home town of Cincinnati, where he played first violin in the symphony orchestra before induction.

Greg Phillips, former Krupa cat, is knocking himself out with the camp dance band at Enid, Okla. . . . Jack Austin, who played trumpet for Teddy Powell, is stationed at Kelly Field, Texas. . . . Anthony J. Franchini, who served in the last war and enlisted again in January, 1942, was discharged last May as 4-A and is seeking an opening in the music world. He plays violin and other strings, can arrange and conduct. He's staying at the Downtown Y. M. C. A. in St. Louis.

Pvt. Joseph R. Lorber, formerly guitar with Frankie Masters, Charlie Agnew and other bands, has been assigned to the FARTC band at Camp Roberts, California. . . . Frank Derrick closed a twenty month run with his band at the Montgomery hotel in Buffalo, enlisted in the navy last month and is stationed at Great Lakes. . . . S. Sgt. R. C. Fetter writes that they would start a small band at Fort Bliss, Texas, if they could purchase a fairly decent set of drums from someone.

Kit Reid Plays



Ellington Field, Texas.—Cpl. Hugo Kitchell Reid plays first trumpet in the field band, directs the 10-piece dance band here. On one June day in 1937, Kit Reid received his B. A. from Rice Institute, got married and was named director of the 106-piece college band. He continued to conduct the Rice band until he donned the air corps uniform last year.

Band Leaders' Honor Roll

ARMY
Max Adkins
Ray Alderson
King Allen
Ray Anthony
Bill Armstrong
Zion Arthur
Jimmy Baker
Layton Bailey
Howdy Baum
Beverly Twins
Eddie Brandt
Paul Burton
Bobby Byrne
Tony Cabot
Bum Carlyle
Larry Cason
Munson Conpton
Jerry Culick
Marvin Dale
Bobby Day
Buddy DeLaney
Eddie Dunstader
Tippy Dyer
Freddy Ebener
Earl Eckler
Sugie Ellis
Charlie Fink
Bill Fodor
End Freeman
Emerson Gill
Cecil Golly
Allan Gordon
Guy Granado
Dave Hargrave
Bob Harris
Jimmy Harris
Bob Helm
Horace Henderson
Glenna Henry
Dean Hudson
Bill Jackson
Joey Kearns
Buddy King
Teddy King
Wayne King
Ivan Kobasic
Carl Kuerbel
Al Kvale
Bill LeRoy
Buddy Lewis
Johnny Lewis
Henri Leseson
Jimmy McGreeney
Mike McKinley
Milt Miller
Edward Miles
Glenn Miller
Herman Miller
Eddie Mergan
Hal Munro
Freddy Nagel
Clint Noble
Sav Olsen
Don Orlando
Pancho
Vincent Patti
Ray Pearl
Larry Press
Hal Rodgers
Dave Rose
Dick Shelton
Wally Sheehan
Ray Stoenberg
John Sullivan
Pierino Thal
Chuck Travis
Paul Tremaine
Bill Turner
Tommy Vasilares
Joe Vera
Mickey Vitale
Hal Wallis
Jon Wells
Bob Widmer
Buddy Williams
Meredith Wilson
Sterling Young

NAVY
Del Casino
Buddy Clarke
Jolly Coburn
Frank Derrick
Emery Deutsch
Sam Donahue
Saxie Dowell
Eddy Duchin
Sleepy Hall
Bill Hummel
Art Jarrett
Hal Leonard
Michael Loring
Bert Lovell
Clyde McCoy
Tommy Marvin
Bobby Parks
Vincent Patti
Artie Shaw
Bill Shedd
Herb Sherry
Ralph Stuart
Joe Sudy
Claude Thornhill
Orrin Tucker
Emil Velasco
Lee Watson
Randy Weeks
Herbie Woods

COAST GUARD
Jimmie Grier
Joaquin Grill
Jack Spratt
Dick Stabile
Rudy Vallee

MARINES

Dick Jurgens

MERCHANT MARINES
Gerald Marke
Spud Murphy
Ted Weems
RCAF
Duke Daly
Billy Thomson

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Jazz Flows Again In Swing Lane

Several Spots Jump With Joy In 52nd Street

Hawkins, Eldridge, Holiday Contribute To Music Scene

New York — Our quarterly check-up on 52nd street and how it's treating jazz shows much improvement this time.

Coleman Hawkins, indisputably king of the tenor sax, has returned to Kelly's Stable and is in far better form than he was during his last visit. To make things even better, the Bean has varied his routine and stopped using innumerable choruses of *Body and Soul* under various other names. As a matter of fact, he has even changed his *Body and Soul* riffs themselves, and, on the night that we caught him, seemed to have recovered that old and wonderful feeling for ideas, coupled with the ultimate in breathy tone, that makes his jazz records the classics that they are.

Working behind Coleman and playing the show and dance sets without him is a small outfit that has improved considerably since it went into the Stable a couple of months ago. It's a mixed crew (there's no color line there) with Roy Stevens, trumpet, and Lem Davis, alto, the outstanding instrumentalists among its total of six men. Stevens plays extremely fine horn, but would do better to skip the Bunny Berigan imitation, because however well he may do it, it's meaningless musically.

Davis Is Terrific

Davis, for our dough, is easily one of the best alto-men in the business, has terrific technique and never runs out of ideas. There's also a young guitarist, named Ramo Palmieri, who looks as though he's going to be tops when he's had more experience and can handle ideas with greater ease.

Also on view at the Stable is Nat Jaffe, doing a featured spot in the floor show and playing his own inventive and technically adroit piano.

Further up the Street, the scene continues to change. Mabel Mercer, sole custodian of the amusement concession at Tony's Night Cap, is about the only hold-over and she still drags in the smart set to hear her polished versions of ballads, most of them composed by Alec Wilder.

Eldridge in Form

Across the street from Tony's, the Famous Door has Wild Bill Davison and some Chicago jazzers, while next door to the Door, the Three Deuces is billing top tenor-men with a small combo. Last at the Deuces was Joe "Flip" Phillips, one of the great but sadly under-rated saxists. Crossing 52nd for the last time,

Stick Together In Uniform



Fort Sill, Okla.—This instrumental quartet was organized two years before the boys enlisted in the army, and they have been lucky enough to stick together for a year and a half in uniform. Sgt. Alex A. Kolesky plays trumpet; Pfc. Francis E. Daniels, vibes and maracas; Pvt. Russell W. Morse, guitar and vocals, and Pfc. Howard H. Leitner, bass. They have played over 400 engagements since assignment to the field artillery school here.

Infantry Band Broadcasts from Kansas Camp



Camp Phillips, Kansas—This photo was made on the occasion of a coast to coast broadcast via the Mutual network, and the personnel of this infantry dance band may have changed slightly since then. Chief Warrant Officer Carl Murray is the leader, and the men in the first row, left to right, are: Pvt. Ralph Hoffman, bass; Pvt. Elmer Schmidt, vibes; Pvt.

there are two more spots of interest to jazz fans. First, the Onyx Club, which has been starring Billie Holiday and Roy Eldridge. Billie is still not singing at her best, in our opinion, nor does she sing often enough, but Eldridge more than makes up for her by putting on a show every night that is sensational, as corny as that word may read. His horn is certainly as exciting a musical treat as you're apt to find in a lot of wandering all over Manhattan in search for the stuff hot. There's nothing lacking in Roy's work: taste, power, range, tone, ideas, all are on view and in large quantities.

Brothers at Ryan's

Finally, there's Jimmy Ryan's place beyond which the music lover doesn't go. The de Paris brothers, Wilbur and Sidney, front the band at Ryan's, play dance and jazz numbers alternately and are equally proficient at both.

All in all, there's been a change for the better on 52nd. It's a pleasure to report that the snake-dancers of a few months back have disappeared and even more of a pleasure to report that the quality of the music, spot for spot, has improved. If the night club operators are smart, they'll keep it that way.

—tac

Donahue Plays Ritz Carlton

Boston—Al Donahue closed a long engagement at the Totem Pole and opened August 2 at the Ritz Carlton Hotel for four weeks, with the Totem Pole reverting to the local band policy. Peter Cutler is playing there Wednesday, Thursday, Friday and Saturday nights. Donahue, who now has Bob Nowlan, former Jack Jerney lead trumpet, will take his band into Dailey's Terrace Room in Newark on September 10 for four weeks.

Spivak Bandsman Hob-nob In Hollywood Showplace

Hollywood—Four members of Charlie Spivak's band, currently working at 20th-Fox in the Betty Grable starrer, *Pin-Up Girl*, after scouring the town for apartments in which to live, finally figured out a way to beat the housing shortage here, which is particularly tough on visiting professionals.

Henry Haupt (sax), Dan Van Neill (trumpet), Frank D'Annalio (trombone) and Frank Ludwig (sax) pooled their resources and rented an elaborate Hollywood showplace containing 18 rooms and equipped with swimming

pool and all the other accessories demanded by movie stars in their homes.

Rental on the place, understood to be about \$350 per month, when split four ways is actually not out of proportion to what it costs to get a family-size apartment here.

One thing the boys didn't figure on was the scarcity of household help. Inasmuch as the place has become a sort of headquarters for the entire band and their friends this angle got so serious that now they have posted a sign to effect all guests have to contribute services in the form of helping to wash dishes, or some other chore.

Victor Cancels Warning Label

New York—Have you noticed the change on Victor and Bluebird labels on latest releases? The lines "Only for non-commercial use on phonographs in homes. Mfr. and original purchaser have agreed this record shall not be resold or used for any other purpose" no longer appear on the labels.

Victor lawyers say that when Paul Whiteman versus Radio Stations Using Records case was lost two years ago, they decided then not to include above phrases, but having a large stock of such labels made up are only getting around to using new ones now. However, omission of phrase is probably significant somehow in connection with present or future Petrillo negotiations.

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Chicago, Illinois

Paula Gail Dies On Eve of Her Career 'Break'

Los Angeles—Paula ("Pee Gee") Gail, radio and recording vocalist who died here recently following a tooth extraction, was about to receive the biggest break of her career. She had just signed a 15-week sustaining contract with NBC and her first program was scheduled just two days after her death.

Paula Gail never worked hard at trying to be a successful singer. Like some musicians play, she sang more for the "kicks" than the money. She used to make all the jam sessions hereabouts and participated in them for the fun of it. Ben Pollack gave her her first important professional break when she appeared with his band on the Joe Penner radio series some years ago.

The singer was 29 years old. Her husband, Sgt. Sol Meyer, is stationed with Glenn Miller's musical organization at Yale University. He came to Los Angeles by plane for the funeral.

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The BANDBOX

By BILL DUGAN

Here's an opportunity for all fan clubs in a position to do so, to contribute to a worthy cause. Ralph Perea, confined to the National Jewish Hospital, a prominent tuberculosis sanatorium, 3300 East Colfax Ave., Denver, Colorado, states a few of the more active patients decided to put on a swing program over their own house radio, for the enjoyment of the bedfast patients.

The program was so successful, they ran short of records within a few weeks. They would like to continue but are in need of help. If they could receive a few records from each club, it would mean a lot to them, and if you could all read Ralph's letter, you would know how grateful they would be.

Lee Liebman, 122 Norfolk Street, New York City, is president of a new Benny Goodman fan club and wants members. . . . Mary Jane Theirl, 521 West 27th St., Minneapolis, 8, Minn., sends in another plea for new members for her Artie Shaw fan club. . . . The Adirondack Eddy Duchin, Freddy Martin, Vaughn Monroe, Richard Humber and Frank Sinatra Fan Club has been organized by George A. Greenwood, Alta Vista Lodge, Saranac Lake, N. Y.

A Woody Herman fan club is being organized by Dorothy Kanter, 24 Marlborough St., Chelsea, Mass. Rose Goldstein is treasurer. . . . Albert Koondal, 1312 West 6 St., Brooklyn, N. Y., states his Charlie Spivak club will be inactive for the duration, but they are starting an Abe Lyman club. . . . E. Lane Cross, 15765 Charles R. East Detroit, Mich. wants members for her Tommy Morgan fan club. He's Glen Gray's vocalist.

Sally Magalnick, 1132 Colgate Ave., Bronx, N. Y., is president of a new Johnny Long fan club and is anxious for members. . . . Bob Reitman, Pres., 4722 N. Bernard St., Chicago, Ill., is seeking more members for his Harry James fan club, offering free membership to service men and women. Also, they have started a Frank Sinatra chapter.

Two new fan clubs for Sam Kay's vocalist, Tommy Ryan, are getting under way. One by Bettie Jane Welsh, 630 Sackt St., Cuyahoga Falls, Ohio, and the other by Betty Sick, 12900 Beachwood Ave., Cleveland, 5, Ohio. . . . Anyone interested in joining a Skip Nelson fan club write to Ruth Smuckler, 4640 N. 9th St., Philadelphia, 40, Pa.

Warren Bedford, Act. Pres. of the Glenn Miller club at Red Bank, N. J., received so much mail in response to the plug in the July 1st issue that he is working overtime to try to catch up, and wants all those who haven't yet received an answer to be patient. . . . Lois Mitchell, 441 West End Ave., and Marilyn Simson, 505 West End Ave., New York City, are still seeking members for their Walter Rushing (Gracie Barrie's pianist) fan club.

Pvt. Charles L. Walter, 35560117, 459th Amphibious Truck Co., Barracks 18-M, Moultrieville, S. C. would like to hear from the various fan clubs. . . . Babs Gerber, 233 West 77th St.,

Send Birthday Greetings to:

- Aug. 15—Pee Wee Erwin, Joe Garland, George Hoefer
- Aug. 16—Harry Goodman, Eddie Wright
- Aug. 18—Enoch Light
- Aug. 19—Eddie Durham, Spud Murphy
- Aug. 20—Jack Teagarden
- Aug. 21—Count Basie
- Aug. 24—Paul Webster
- Aug. 25—Bob Crosby, Paul Jordan, Dolores O'Neill
- Aug. 26—Mickey Bloom, Sonny Lee

Paramount Lets Goodman Double

New York—Trouble over a confusion of booking for Benny Goodman was cleared up here at press time. Goodman, working the Astor Roof here, was supposed to go in the Paramount theater four days before his hotel closing on August 7, which necessitated his doubling the spots. Paramount management didn't want it that way, however,

Open Tuskegee Service Club



New York City wants more members for her Frank Sinatra fan club.

Audrey Swenson, 661 W. 180 St., New York, 33, N. Y., president of the Gene Williams fan club, announces an increase in membership, but wants still more members. . . . Edna Brennan, 535 West 160 St., New York City, has started a New York City Connie Boswell fan club. . . . A new Sammy Kaye fan club, organized by Evelyn Farkas, 1132 Colgate Ave., Bronx, 59, New York City, would like more members.

Bobby Sherwood Gets Roxy Week After Morgan

New York—Young bandleader Bobby Sherwood took another step towards big-time success two weeks ago when he and his band were booked into the Roxy theater for a week, beginning August 4. Sherwood and his Elk's Parade aggregation were playing at the Hotel Lincoln here when the booking came up and doubled at the hotel for the week's stage engagement. The Roxy date came about when the theater found itself minus a band because of previous commitments which Russ Morgan had to keep, and which took his band out a week earlier than the theater planned.

Since Sherwood's date at the Paramount theater here a few months back, the leader and triple-threat instrumentalist has moved steadily ahead towards the front of the name band list. He has scored remarkably high in polls conducted by disc-spinners and the amount of interest in his band, especially among the young people, whose likes and dislikes make or break orchestras, has grown steadily.

Following the Roxy engagement, Sherwood went to the RKO theater in Boston for a week and will continue making stage appearances until a possible movie deal is worked out. Both Columbia and Universal pictures already have approached Sherwood for movie work.

Also set for Sherwood is at

least one return date at the Hotel Lincoln here, although no definite period has been agreed upon.

Chinese Trio With Hutton

New York—When Ina Ray Hutton brought her band into the smart dine-and-dance Hotel Astor Roof last week, she introduced a new wrinkle in band vocalists. Featured with Ina, (who is still billed as "Queen" of the gal leaders in spite of the many new outfits which have come up recently using either a maestress or an all-femme personnel), are the Kim Loo Sisters, a trio of Chinese singers.

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Dick Haymes To Make Two Films a Year

New York—Dick Haymes, singer working at La Martiniere night club here and heard over the Blue Network every Sunday at 6:05 p.m., was approached by 20th Century-Fox execs., screen-tested and signed to a seven year movie contract here recently. It was Haymes who did a similar lightning-like job of penning a Decca record contract a few months ago and whizzing out with several platter sides before opposition singers were aware of what was going on.

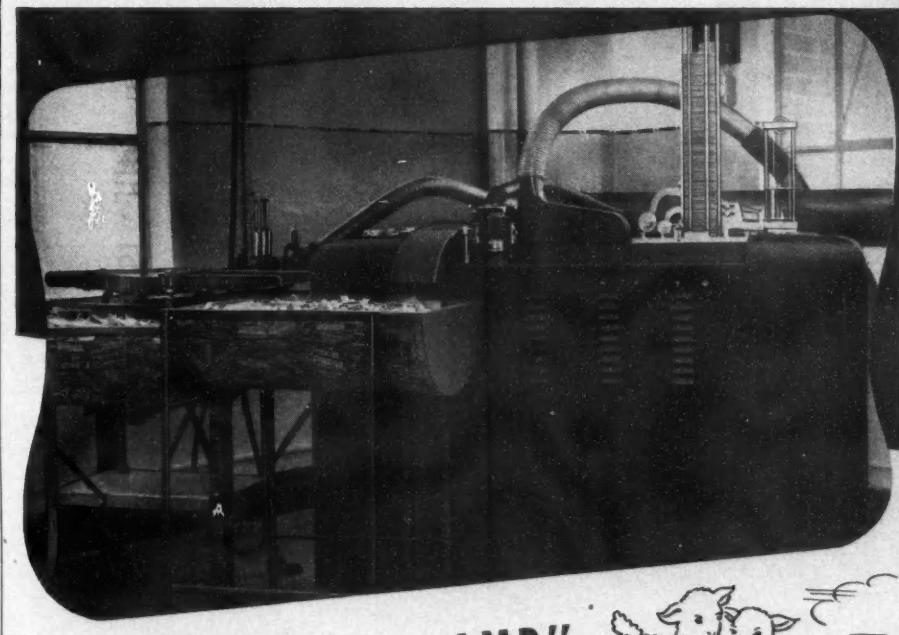
The Hollywood contracting was conducted with identical speed and it was only a matter of days between the time negotiations began and when the young singer was signed to the long term contract which calls for two pictures a year. Credit for the deal and for equally fast and choice ones, goes to Billy Burton, Haymes' handler, who is, as they say in music game language, "right in there" these days.

and it was not until two days before Benny was due to go into the theater that the doubling deal was given an O.K.

Following his stay at the Paramount, BG's next booking brings him into the New Yorker hotel, after which he'll return to the

coast to make his film biography called, aptly enough, *The Life of Benny Goodman*. Twentieth Century-Fox will do the screening.

Ina Ray Hutton and her band followed Goodman into the Astor.



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